

# MAXIM



*Bigfari*

JAN/FEB 2018

**SIR JAMES DYSON**  
HOW THE  
BILLIONAIRE  
INVENTOR  
BUILT HIS EMPIRE

**WINTER  
OLYMPICS  
2018**  
AMERICA'S  
BEST ATHLETES

*1st*  
*Contest Winner*  
*Olivia Burns*  
**VOTED  
MAXIM'S  
COVER GIRL**

*Experience*  
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CITY OF  
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**BEN O'TOOLE**  
GOES TO  
BATTLE IN  
*12 STRONG*

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• a fabric,  
• a texture,  
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• a feel,  
• a pleat,  
• a thread,  
some people  
hate details.  
I...  
live for them!

*bijan*



*“The reasonable man adapts himself  
to the world; the unreasonable one persists  
in trying to adapt the world to himself.  
Therefore all progress depends  
on the unreasonable man.”*

GEORGE BERNARD SHAW

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# MAXIM

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Olivia Burns wears a see-through  
jacket by MISBHV, sunglasses by  
Dita, and a bikini (stylist's own).  
Photographed by Gilles Bensimon.

GILLES BENSIMON



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## COMING 2018





# FREESTYLE

*Black Diamonds don't stand a chance against these mountaineering essentials*



Nº1



Nº2



Nº3



Nº4



Nº10



Nº11



Nº8



Nº9



Nº7



Nº6



Nº5

1. Boots with crampons, ARC'TERYX. 2. RX0 camera, SONY. 3. Bamboo ski helmet, BOGNER. 4. Snowboard, GENTEMSTICK. 5. Ice tools, BLACK DIAMOND. 6. Glacier sunglasses, GORSUCH. 7. Nuke suit, AZTECH. 8. Crampons, BLACK DIAMOND. 9. Avalanche transceiver, MAMMUT. 10. Watch, TAG HEUER. 11. Avalanche backpack, ORTOVOX. For more information, see page 106.

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STYLE

# APRÈS-SKI

Unwind by the fire with these post-slope accessories



The Shah of Iran, Mohammad Reza Pahlavi, and his wife, Soraya Esfandiary-Bakhtiari, on a ski trip in Iran, 1952

PRODUCTS: COURTESY OF THE BRANDS; PHOTO INSET: DMITRI KESSEL/THE LIFE PICTURE COLLECTION/GETTY IMAGES

1. Gancini & dot jacquard scarf, SALVATORE FERRAGAMO. 2. Jacob sunglasses, TOM FORD. 3. Alligator and sterling-silver hip flask, JAMES DIXON & SONS. 4. Flecked wool and alpaca-blend sweater, MONCLER. 5. Cable classic lighter, DAVID YURMAN. 6. Gray fur hat, ERMENEGILDO ZEGNA. 7. Full brogue boot, HEINRICH DINKELACKER. 8. Blended scotch whisky, DEWAR'S. 9. Chevron signet ring, DAVID YURMAN. 10. Jacquard-knit socks, ANONYMOUS ISM (available at mrporter.com). 11. Leather and suede cashmere-lined gloves, BRUNELLO CUCINELLI. 12. Florentine duffel, DOONEY & BOURKE. 13. Wanderfreund black carbon staff, LEKI. For more information, see page 106.

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# BLACK TIE REQUIRED

*Make it a night to remember with these pieces fit for a high roller*



Nº 1



Nº 2



Nº 3



Nº 4



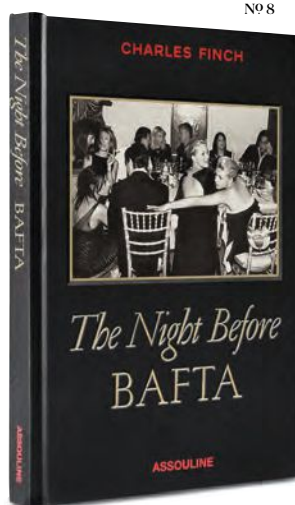
Nº 5



Nº 6



Nº 7



Nº 8



Nº 9



Nº 10



Nº 11

COURTESY OF THE BRANDS

1. Velvet bow tie, FAVOURBROOK (available at mrporter.com). 2. Fragrance, BYREDO. 3. Velvet tuxedo jacket, TOM FORD (available at mrporter.com). 4. Cuff links, TRIANON (available at mrporter.com). 5. Handkerchief, TURNBULL & ASSER. 6. Trousers, KINGSMAN (available at mrporter.com). 7. Evening shirt, BRIONI. 8. The Night Before BAFTA book, ASSOULINE. 9. Metal money clip, CARTIER. 10. Black patent evening shoes, SHOEPASSION.COM. 11. Calatrava watch, PATEK PHILIPPE. For more information, see page 106.





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STYLE

# FASHIONABLY ON TIME

*Watches from the world's top fashion houses*

A beautiful timepiece on your wrist has always been a fashion statement, and it's never been easier to accessorize in style, with top fashion brands producing exquisitely designed watches. **Salvatore Ferragamo** offers a visually appealing contrast between its blue face and guilloché dial, and its gold accents. It's a hybrid smart watch that can connect to your mobile device for activity and sleep tracking. The **Michael Kors Lexington** achieves beauty via its monotone simplicity and, thanks to its stainless steel bracelet strap and bezel, its durability. Not to be outdone, the **Louis Vuitton Voyager** is crafted from 18k pink gold, featuring a deep-blue dial with pink-gold accents, and a blue alligator strap. The **Hugo Boss Navigator** takes the modern chronograph look to the peak of refinement, with a scratch-resistant sapphire crystal, stylish stainless-steel bracelet, and an understated color that will complement any blue-tinged wardrobe. The **Versace Glaze** features chronograph vertical counters, a supple calf-leather strap, and herringbone-textured guilloché on the dial.

BACKGROUND: DAVID J. FEDERN/GETTY IMAGES; WATCHES: COURTESY OF THE BRANDS







From left: *Men's watch*, SALVATORE FERRAGAMO. *Lexington blue-tone watch*, MICHAEL KORS. *Voyager GMT 41.5 watch*, LOUIS VUITTON. *Navigator stainless steel chronograph watch*, HUGO BOSS. *Glaze watch*, VERSACE. For more information, see page 106.



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*Photographed by MARK PLATT  
Styled by OLIVIA PERRY*

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\*The NPD Group, Inc., U.S. Retail Tracking Service, Stereo Headphones, June 2017 vs. June 2016, Based on dollar and unit sales. JLab Audio defines "major" as any headphone manufacturer selling over 200,000 units in June 2017.

\*The NPD Group, Inc., U.S. Retail Tracking Service, Stereo Headphones, June 2017 vs. June 2016, Based on Annual Industry Volume.

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# THE PERFECT PAIR

*The storied football club AS Roma is partnering with Italian luxury shoemaker Fratelli Rossetti*

Text by THOMAS FREEMAN



In Italy, two national obsessions—fine footwear and *il calcio*, a.k.a. soccer—are finally coming together: Members of AS Roma will be kicking off their muddied cleats for leather dress shoes from Fratelli Rossetti. The Lombard shoemaker synonymous with Italian elegance was recently named the formal shoe partner of the famed Rome soccer team. Players will receive customized shoes with their name inscribed on the soles, which they will wear off the field during all official appointments.

“We are proud of the partnership with AS Roma, a name that represents Italy all over the world,” managing director Luca Rossetti said in a statement. “The idea is to link the brand with the world of sport, the first love of our father Renzo. Not everyone knows that it was with

technical sports shoes that Fratelli Rossetti [actually] took its first steps in the world of footwear.”

Both Rossetti and Rome have long been champions in their respective fields. AS Roma was founded in 1927 as a merger of three of Rome’s top soccer clubs, an alliance that led Roma to win the Coni Cup in the 1927–28 season, its first title win. Renzo Rossetti began his footwear brand a quarter century later, in 1953, and it became the first Italian fashion label to set up shop on Madison Avenue in New York City in 1979.

“This collaboration will not only provide our main team with elegant, quality shoes,” said Umberto Gandini, the managing director of AS Roma, “it will also allow us once again to express our concept of style, both on and off the pitch.”

COURTESY OF FRATELLI ROSSETTI



# homo sapiens grownassicus

**noun** [home-o, sâip-ion, grown-ass-e-cuss]

**meaning;** bold, cool, confident.

See Fig. 44

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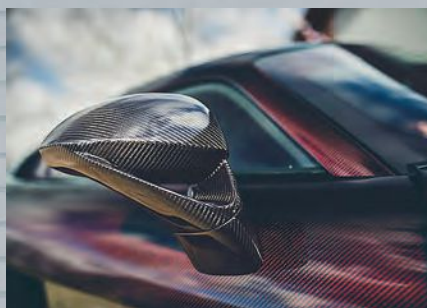
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# EXPERIENCE NECESSARY

*Noble Automotive's latest hand-built supercar is not for Sunday drivers*

*Text by* KEITH GORDON



If the computing power of an iPhone is enough to send a man to the moon, the multiple computers on modern supercars might be able to solve the conundrums of quantum physics. These cars' systems are constantly monitored and analyzed, allowing them to adjust for maximum performance and enhanced stability. But more important: That technology is what allows us nonprofessional drivers to get behind the wheel (at least those of us with the means).

Noble Automotive will have none of that. If you want to drive their hand-built M600, you'll

need not only the \$281,000 it costs, but the skills to keep the 650-horsepower thunderbolt on the road and out of the ditch. Noble has forgone the typical driver assists; you won't find stability control or even anti-lock braking. Only traction control has been included, but even this has been tweaked to give drivers more freedom to push the car and themselves. To turn off traction control, the M600 has fittingly borrowed the bomb-release toggle from a Tornado fighter jet. Power can also be adjusted, from 450 horsepower in "road mode" to 550 horsepower in "track mode," all the way to a full 650 horsepower in "race mode."

Turn off the already unobtrusive traction control and you'll really have the chance to prove your driving abilities. The 650-horsepower pins you to the carbon-fiber seat as the M600 accelerates to 60 mph in a mere three seconds and to 120 mph in 8.9, topping out at around 225 mph.

The car features Alcon brakes and a mid-engine chassis composed of steel that features a double-wishbone suspension for each wheel. With an aluminum and steel space frame and carbon-fiber body panels, the M600 weighs just 2,641 pounds.

The vehicle comes in four versions: The standard M600 Coupe (starting at \$281,000) is made of painted carbon fiber; the CarbonSport version (\$325,000) features exposed carbon-fiber bodywork; and the Speedster model is a roadster complete with targa top, available in both Coupe (\$336,500) and CarbonSport (\$380,700) versions.

Each car is bespoke (fewer than 20 workers build each vehicle), with buyers invited to participate in the entire process, from exterior and interior design and option selection all the way through production, during which customers are welcome to visit the factory and watch their M600 being made.



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# J. PAUL GETTY

The titan of industry—portrayed in a new film—left a lasting legacy in arts and business

Text by THOMAS FREEMAN



J. Paul Getty, the billionaire brains behind Getty Oil and erstwhile richest man in America, created one of the world's greatest private fortunes. He also left a lasting legacy in the arts while building his empire. His private art collection swelled into the Los Angeles museum bearing his name, and he established the J. Paul Getty Trust in 1953. Today, the Getty name is a world leader in visual art research and conservation efforts.

The late captain of industry will also have a posthumous presence this awards season, thanks to *All the Money in the World* (Dec. 25), director Ridley Scott's retelling of the kidnapping of the magnate's grandson John Paul Getty III. Based on the 1995 book *Painfully Rich* by John Pearson, the movie details Getty's decision not to pay Italian gangsters a \$17 million ransom for the return of his 16-year-old grandson.

Actors Christopher Plummer and Michelle Williams have earned Golden Globe nominations for their portrayals of J. Paul Getty and John's distraught mother, Gail Harris, respectively. Scott, who replaced disgraced actor Kevin Spacey with Plummer just over six weeks before the movie's premiere in a difficult and costly reshoot, earned his Best Director nomination many times over.

Come to the movie for entertainment; pick up a copy of J. Paul Getty's 1965 book, *How to Be Rich*, to learn how to build a career and fortune of a similarly mammoth scale. The Getty blueprint for acquiring wealth remains an inspiration for rising executives and entrepreneurs alike.

Clockwise from left: *J. Paul Getty*; actors Michelle Williams and Mark Wahlberg in *All the Money in the World*; John Paul Getty III after being freed by his kidnappers



## PROMOTION

# THE 2017 MAXIM HALLOWEEN PARTY

The Official Maxim Halloween Party, produced by Karma International, took place on Saturday, October 21, 2017, at Los Angeles Center Studios.

Lucky attendees experienced a trip into Maxim's rendition of an alien invasion, with multiple themed vignettes, hair-raising, haunted theme decor perfectly placed by Hollywood's best production designers, and scary actors who excited partygoers at every turn. Maxim and Karma International worked seamlessly to bring back their unparalleled level of experiential production, immersive lighting, and riveting sound.

Our "Out of this World" talent lineup included a headlining performance by the "Want to Want Me" singer Jason Derulo, who was joined by DJ Drew, DJ CJ, Pravin Shaw, and Eva Kane. We also welcomed some very special guests, including Purple Reign's Prince Tribute Show, world-class magicians Adam & Selina, and the Black Tape Project Fashion Show.

Pure's world-renowned models and other A-list celebrities made this Halloween Party one of our sexiest yet. Eventgoers stayed hydrated with Core Hydration, the smooth taste of Provincial Vodka, and the beer of imperial quality, courtesy of Tsingtao; Morning Recovery was provided for guests to prevent hangovers. Custom-made Kandyshop Bikinis turned Maxim's bottle service girls, hosts, and models into elaborately themed characters, while the Gypsy Shrine added sparkle with their glitter and jewel-oriented looks. BellaDonna Sweets provided premium desserts for the third year in a row, giving guests sweet treats to nosh on throughout the duration of the event.

Produced by





LEADING MAN

# DOWN UNDER UPWARD

*With a series of solid roles under his belt—Hacksaw Ridge, Detroit, and this month's 12 Strong—Ben O'Toole becomes the latest Aussie actor to conquer Hollywood*

*Text by* KEITH STASKIEWICZ





Everybody knows how to get out of Oz—just follow the yellow brick road. At this point, the path from Australia's local acting community to Hollywood fame is practically a well-trod thoroughfare. Starting in the 1980s, folks like Nicole Kidman and Mel Gibson made the antipodean voyage, and they were soon followed by wave after wave of improbably good-looking blokes and sheilas, all practicing their North Midland accents. And as with any good immigrant community, they will occasionally lend one another a hand. At least, that's what Ben O'Toole discovered when Gibson cast him alongside a slew of other Aussies in 2016's *Hacksaw Ridge*.

O'Toole is poised to become the latest to go from Down Under to the top. He stars in *12 Strong* (in theaters Jan. 19), based on the real-life tale of the first American soldiers deployed to Afghanistan during the initial months of the war. The 28-year-old actor plays one of the film's dirty dozen, led by none other than, yep, another Aussie expat: Chris Hemsworth. "Hollywood's a big place but they seem to really like Australians for some reason," O'Toole says. "Trust me: We're happy for the work."

Like Hemsworth before he went on to Marvel glory as Thor, O'Toole started off on Australian TV, appearing on the '60s-set series *Love Child*. That coincided with his first film role, in Russell Crowe's 2014 directorial debut, *The Water Diviner*, playing one of Crowe's three sons, who are sent to fight in the Battle of Gallipoli.

At the time, O'Toole didn't realize the role would end up being the first in a trend. "I haven't been doing this for too long and I've been in three wars: WWI, WWII [with *Hacksaw*], and now Afghanistan," he says. "It's fascinating going through the preparation for each one. Now the training is so much more complicated and involved."

Naturally, the cast of *12 Strong*—which also includes Michael Shannon and Michael Peña—didn't actually spend any time in a war zone, shooting in the dunes of White Sands, New Mexico, instead of northern Afghanistan. "It was very safe," O'Toole says. "But it was pretty crazy, too, because there's a general safety warning that this area is used for testing and sometimes ignitions won't explode, so there could be live bombs around."

Filming was occasionally tense on the set of last year's *Detroit* as well, but in a different way. The subject matter—a dramatization of the 1967 race riot that tore the city apart—was explosive, and O'Toole was playing one of the film's trio of uniformed villains, along with English actor Will Poulter and Irishman Jack Reynor. In deference to verisimilitude, the actors remained American even when the cameras stopped rolling. "We'd stay in our American accents throughout the entirety of the shoot, the three internationals on it," O'Toole recalls. "And it was kinda funny, because at the end of the day it actually felt weird dropping it. Certain words weren't falling out of my mouth right."

It's the age-old predicament of the non-American in Hollywood: Whither the accent? Like the desert bandicoot or the eastern hare-wallaby, Mel Gibson's original speaking voice is one of Australia's most prominent extinctions. Actors already have a pretty malleable vocal identity by trade, so for people like O'Toole, figuring out what you *actually* sound like can be almost akin to a conscious choice. "It's a strange experience," he says. "I do want to stay Australian. I have parents and family that would say, 'Hey, come on: You grew up here; don't lose the accent.' But it is one of those funny things."

When O'Toole first headed across the Pacific to make the audition rounds, he was so sure it would amount to nothing that he booked his return trip in advance. Instead of catching that flight, he ended up based in L.A. and has been so busy that he only gets home a couple of times a year. Thankfully, the movie he's working on right now, the horror-comedy *Nekromancer*, is filming in Sydney. The project has afforded him a decent sojourn back home—not to mention the opportunity for some good-natured ribbing from mates and kin. "It's all like, 'Welcome back, Hollywood!'" he laughs. "In Australian life, if they're giving you shit, then they like you. So if people were nice to me when I got back, then I'd be concerned."

# PORT'S REVIVAL

*While fortified wine is now on your favorite bartender's ingredients list, it's best enjoyed sipped on its own. Thankfully, there are plenty of good options.*

Text by JAKE EMEN



Welcome, port, back into the spotlight after so long a sojourn in the shadows. While the fortified wine hailing from Portugal's Douro Valley is appearing as a trendy ingredient at cocktail bars, the best stuff is meant for sipping. So while port may be "new" once more, let's be thankful that some exceedingly old stock has survived long enough for its current revival, offering a perfect opportunity to begin exploring.

"Port has an amazing array of nuances," says Cristiano van Zeller, whose family has been in the trade since 1620. His company, Van Zellers & Co., sourced the casks for what would become the Centenario Port Duo, 1870 and 1970, for the Last Drop Distillers. The duo consists of two choice colheitas, or single-harvest tawny ports, from the same cellar along the Douro River.

Tawny ports mature via an oxidative process in wooden casks and take on similar flavors to the aged spirits you already enjoy, as opposed to the maturation in bottles or nonreactive tanks often used for other varieties, like ruby port. "Tawny takes on more of the characteristics of the old cognac," says Ben Howkins, a director with the Last Drop and a renowned authority on port.

The Centenario Port Duo is the 11th one-off release from the Last Drop, which has heretofore largely focused on rare scotch. "There were really interesting stories to share beyond the scotch world," says Beanie Espey, the Last Drop's sales and marketing director, on the impetus for the release. "The port is the realization of a dream."

Espey, the daughter of cofounder James Espey, is helping to guide the Last Drop along with Rebecca Jago, the daughter of cofounder Tom Jago.



Perhaps it shouldn't come as a surprise that father-daughter bonds are strong with Van Zellers & Co., too: Cristiano's daughter Francisca now plays a prominent role in that family company as well. "Our relationships and our friendships are our best assets," Espey says.

That paid off here, as van Zeller was able to pounce and acquire these prized casks. "I had access to a lot of friends who had these outstanding old ports," he says. Van Zeller found the ports, Howkins approached him, and from there it was love at first sip. "These ports hold up to any of the best aged scotch or cognac, or most prized old wines," Howkins says.

And the 100-year gap between the duo was actually an unplanned outcome from rounds of intensive blind taste tests. "The years were pretty much a coincidence," Howkins says. Stories are great, but it's the booze that matters most. "We will never ever, ever compromise on quality or let a good story get in the way of a decision," Espey says. "It's all about the quality of the liquid."

As for that liquid, the 1970 is shockingly bright and vibrant, mixing orange peel and candied orange with raisins, figs, walnuts, and dark chocolate. And its older sibling? "The 1870 is multiplied by ten. It's pure delicacy in the mouth," van Zeller says.

Only 770 pairs will be released this February and March, and if the bottles seem too precious to open at approximately \$5,250 for the set, fear not. Enclosed in the green, leather-bound presentation case is a set of 50 ml samples. Knock 'em back and keep the full bottles intact. Or vice-versa. Empty bottles still look good on the shelf, after all.



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# TENNIS IN PARADISE

*At Rafael Nadal's signature tennis academy in Mallorca, students develop a killer backhand in a five-star setting*

Text by TIM STRUBY

It's a sunny Monday morning in November and I've just flown 3,800 miles from New York to Spain to play tennis. I'm not alone. Beside me on the court are five men and three women from seven different countries. Racquets in hand, we listen attentively to our smiling new coach standing before us. "It's not too easy to improve so much in one week, so I want you to learn a little and have fun," he says in his raspy voice.

I can't help being a little anxious anyway: This isn't just any tennis coach, but Toni Nadal, the man responsible for molding his nephew Rafael into one of the greatest to ever play the game. And this court is at the Rafa Nadal Academy by Movistar, in the gorgeous seaside town of Manacor on the Spanish island of Mallorca. Welcome to tennis paradise.

Although the doors of the RNA officially opened in May 2016, the 16-time Grand Slam champion had been floating the idea around for quite a while. "Rafa was seriously talking about an academy in 2011," Toni recalls. "Many people from Qatar asked him to make one for them but he wanted to make the first one here in Manacor, his hometown."



So Rafa set out to make it one of the best facilities in the world. The 31-year-old put his uncle Toni in charge of the academy, named fellow Mallorca native and former French Open champion Carlos Moya as technical director, and Rafa himself was involved in almost every aspect of the construction, down to the photos chosen to decorate the rooms. The result? A sprawling, 430,500-square-foot facility complete with 27 tennis courts (20 hard courts and seven clay), seven paddle courts, two squash courts, a soccer field, an indoor-outdoor pool, a state-of-the-art fitness center, five-star accommodations, and a spa that would make the Romans proud.

As for pupils, the academy offers two types of programs. Parents, eager to see if their child might become the next Wimbledon champion, can send their progeny to the academy for weekly lessons, summer camp, or full-time training (room, board, and schooling is provided for grades seven through 12). For adults just hoping to claim a title at the country club, programs are available year-round. "Most players are from intermediate to high level," explains coach Sergio Sanchez, who hails from Benidorm, a city on the southeastern coast. "You can do a premium program with a one-to-one coach ratio or the group program with never more than four players to one coach."

I am lucky enough to have landed a spot in the first-ever Toni Nadal Adult Tennis Camp at the RNA. That means 12 hours of instruction under Toni's watchful eye, and another 12 hours of drills and match play with his trio of veteran coaches. Not to mention fitness classes, Pilates, yoga, and spin classes, and even a private session with Gemma Bes, Rafa's personal nutritionist. "It's impossible to learn everything in a week," says coach Francisco Carrillo, a former ATP pro from Grenada. "So we base the training around Toni's philosophy that tennis should be both challenging and fun."

The daily routine is simple: Eat, sleep, and play tennis. Tennis every morning and tennis every afternoon. While I'd love to check out some of the island's famous beaches, like Es Trenc and Formentor, or maybe go partying at the legendary nightclub BCM Planet Dance in Magaluf, by day two I'm already exhausted.

Instead, I opt for the RNA spa. With a sauna, steam room, cold tub, and variety of thermal pools and Jacuzzis, it's the perfect place to recover. Or find the academy namesake. Which is exactly what happened one night when Rafa was spied having a soak before heading upstairs to the sports center café to watch his beloved Real Madrid on the big screen. "It's like a family here," Sanchez says. "Rafa's here a lot, and when he is he says hello to everyone."

On the final day of the Toni Nadal Camp, after all the lessons and drills and points played, we have a tournament.

"Take your time and swing through the ball," Toni tells me as my opponent prepares to serve. "Just relax." Relax? Impossible. See, my arms ache, my legs burn, and one of the best coaches in tennis history is about to watch me get smoked by a 110-mph serve. But I just smile. Because for a tennis junkie, it doesn't get much better than this.

*The daily routine is simple: Eat, sleep, and play tennis. There's also a spa to make the Romans jealous.*







# GOOD AS GOLD

America's Winter Olympic hopefuls on Pyeongchang 2018, life as an elite athlete, and what they listen to before competition

Text by KEITH GORDON

The United States dominated in Sochi in 2014, finishing first in overall medal count (after the host Russians were sanctioned for institutional doping that would put the East Germans to shame). If the U.S. squad hopes to top that performance at the 2018 Games, in Pyeongchang, South Korea, it needs its biggest stars to shine their brightest. *Maxim* spoke with a few top contenders about their chances.

**NICK GOEPPER** | Freestyle Skiing Slopestyle  
The 23-year-old Indiana native won a bronze medal in 2014, the first time slopestyle became part of the Olympics



Nick Goepper

**Returning as a veteran Olympian:** I honestly didn't have a good time at the last Olympics. There were so many stressful factors and things out of my control that frustrated me. Winning a medal was incredible and an experience I will never forget, but there were a number of things I would have done differently to really enjoy the experience to the fullest. There are so many things I'll do differently in Korea. I'll make sure to dial in my sleep schedule, for one. Two, I will be more strategic about the run that I'm planning for the competition. Finally, I will make sure to focus on what's important, and let all the little distractions go.

**In the spotlight:** The Olympics are crazy. You're treated more like a celebrity. It's almost like you are a human commodity that everyone wants a piece of.

**It takes a village:** The Olympic Village is a huge cluster of hotels, and in those hotels are hundreds of badass athletes at the top of their sport from around the world. It's quite a cool thing.



Sarah Hendrickson

Everywhere you go you automatically have a certain level of respect for everyone because of their athletic achievements.

**SARAH HENDRICKSON** | Ski Jumping  
The 23-year-old, who was crowned 2011-12 World Cup champion in her rookie season, was the first woman to jump at the Olympics when the women's event was added in 2014

**A unique skill set:** Ski jumpers are quite lean. Weight is a factor we have to pay attention to. We're actually the only weighted Winter Olympic sport, so we have rules and regulations to make sure that we're not too light. On the flip side of that, we also need strength and power. You have to use your legs to get into your flight position; if you don't jump, you basically will just fall on your face.

**Returning to the Games:** Now I know the atmosphere of the Olympics, because it is a lot different from our normal competitions and the World Cup. It's a really powerful event that



Sarah Hendrickson

Hendrickson training in a state-of-the-art wind tunnel. Opposite, top: Hight competing at the 2010 Winter Olympic Games in Vancouver.





Elena Hight

brings the world together. I have grown up a lot in the last four years, and faced even more injuries, so I'm just super happy to be going into it healthy and more prepared.

**Having a positive perspective:** Yes, I have a gold medal in my head. But I don't want to walk away from these Olympics if I don't earn a medal and be disappointed, because I've been dealt very difficult cards with injuries. I still want to be proud of how I've fought back, and just to be jumping after all those injuries is an accomplishment in itself.



Elena Hight

#### ELENA HIGHT | Snowboard Halfpipe

*A 2017 X Games gold medalist in snowboard superpipe (a 22-foot-tall halfpipe), the Hawaii-born veteran competed in the 2006 and 2010 Olympics*

**Under pressure:** The Olympic Games definitely have their own feel. Unlike other big events, every athlete knows that the chance to compete here again will not happen for another four years. That time stamp adds a lot of pressure, but also excitement, to the entire event.

**The biggest stage:** There is nothing that compares to the Olympics. It's the world stage on a level unlike any other event, which can be super intimidating. From my past experience, it can be very hard to block out all the external things that come along with a stage like this. I just try to stay grounded in the same way that I do at other events: surrounding myself with my support team, my friends, and making sure to stay focused on the reason why I'm there, which is to be able to compete at my highest ability.

**Pre-run prep:** Typically, I'll have a plan for my contest run in advance, which allows me to practice that run and feel comfortable with it before dropping in for my contest run. However, there are always times when things don't go as planned and I end up switching up my entire run as well. The last thing I focus on before dropping into a contest run is taking a deep breath and becoming as present as possible. There are so many distractions at every contest, and being able to focus solely on the moment without any of the noise is when the magic happens. I listen to all types of music when I snowboard. Everything from Led Zeppelin to Rihanna and Beyoncé to G-Eazy or Kygo. I just like to have a good beat and something that keeps my energy up.

#### JOSS CHRISTENSEN | Freestyle Skiing

*The 26-year-old Park City, Utah, native won the inaugural Olympic slopestyle event in Sochi. He suffered a torn ACL to months ago but hopes to be competition-ready for the Pyeongchang Games*

**Impact of injury:** It sucks, because a lot of us, I mean almost everyone in our sport, experiences injuries multiple times in their career. You just hope that it doesn't have to overlap with the Olympic year. We're all gonna experience injuries—it's just part of the sport. But I think what allows an athlete to have a long, lasting career and be successful is how they deal with their injury. Don't let it get you down, because it's going to happen, and if you don't let it ruin you, then you're gonna succeed and continue on.

**Friendly competition:** The process for American guys to make it to the Olympics is almost harder than the Olympic event itself. Last Olympics, seven of the top 10 competitors in the world were American, and only four of us got to go. So technically, three of the top 10 slopestyle skiers in the world were not represented at the biggest competition in the world. There's almost more pressure and stress that we put on ourselves in the qualifying period than the actual Olympics. That's when we become the most competitive against our friends. That's the hardest part.



Joss Christensen

**Getting pumped:** I play music really loud. Hip-hop usually; just something that's more upbeat and gets me going but doesn't allow me to let negative thoughts travel through my brain. Just clear my head and remind myself this is something I've already done, like, a million times before.

#### MADDIE BOWMAN | Ski Halfpipe

*Despite standing a mere 5'1", Bowman is larger than life in women's ski halfpipe, dominating the X Games and winning gold in the first women's Olympic halfpipe competition four years ago*

**A long four years:** It was just such a cool experience to go in bright-eyed and bushy-tailed. It was so fun. The whole team was like that, and the excitement was there; the memories were great. And now, four years later, it's like everyone's a different person. Like no one's the same after four years, and it's interesting trying to find new reasons to push yourself for this Olympics. And you almost feel like a different skier.

**The (unseen) dark side:** The hardest part of being an Olympic athlete is coming back from injury; it's so hard. Because you identify yourself as a skier. And when you can't do the thing that makes you who you are, it's mentally so difficult. And it's so hard to look at your leg and basically see your femur and be able to pull your skin up six inches. Like, it sucks and it's crazy and I think maybe people don't see that aspect of it.



**Just another run:** I don't listen to music. I get so distracted by things. So I just listen. They play music [around the venue] and I, like, listen to the crowd and it's fun. But my last thought when I'm about to drop into the pipe is just telling myself, "It's just another run." I've done so many halfpipe runs in my life. It's just another one. There's no reason to add extra pressure.

**TORIN YATER-WALLACE** | Freestyle Skiing  
*One of the top superpipe freeskiers in the world, the 22-year-old wunderkind is finally ready to compete at the Olympics fully healthy*

**If at first you don't succeed:** I had a pretty horrifying injury [while qualifying for Sochi] but still got chosen as the fourth discretionary spot, which was really cool. The U.S. Ski Team had faith in me to go ski for them based on my previous years and success. It was really cool but



unfortunately, because I hadn't skied much, I definitely wasn't up to 200 percent. But I think just getting there to experience the whole thing, and seeing all the media and everything, it's definitely a nice thing to know going into this one.

**Managing risk in a risky sport:** What I personally do is just kind of dangerous, I suppose, and that's all there really is to it. There's a bunch of different facilities [for safer practice]: there's air bags, there's foam pits, there's water ramps; the tricks are repetitively trained before you do them on the snow. But personally I'm more of a fan of just trying it on the snow, because the more you don't do it on the snow the more scared you're going to be. I'm kind of with the old-school way of things and just do that, but like I said, you're doing a sport where you're

jumping up in the air, so it goes without saying, you're going to get hurt.

**The air up there:** The standard halfpipes we compete in around the world are 22 feet tall to the top of the wall. Then you get another 14 feet of air above that; somewhere around there. Some people are going 22 or 25 feet [above the top of the wall]. I'm always doing the same run. I like to have all my runs with tricks I'm really confident in, because what I find is most important in this sport of halfpipe is amplitude and style. The way your body knows the position and how controlled it is. You might not be doing the most technical run but if you're going at least 20 feet out [of the pipe] every hit, I think that's a whole different ball game when you're up there that high in the air.



*Yater-Wallace competing in the superpipe at the 2017 Winter X Games*





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# OLIVIA BURNS VOTED No. 1 AS MAXIM'S COVER GIRL

*More than 10,000 gorgeous women participated in a worldwide search for our next cover model. Our readers voted in overwhelming numbers, with over 18 million unique visitors. Meet Olivia Burns, the winner of our first-ever Maxim Cover Girl contest.*

**E**ven in a plain black sweater and jeans, it's impossible to miss Olivia Burns, with her wide green eyes and pillowy lips. It's hard to believe, then, that the winner of the inaugural Maxim Cover Girl competition almost gave up on modeling altogether. "I used to just dream of being a model," says Burns, who lives in Wellington, Florida, "but I felt like you had to be really tall to do it." Fortunately for Burns—and the rest of us—she didn't give up. Last fall, *Maxim* went in search of the sexiest undiscovered potential cover models in the world, and we put it to a vote. After a three-month public voting process, Burns was crowned the first-ever winner of the Maxim Cover Girl competition, beating out over 10,000 entrants. It was the first time a leading national men's magazine has selected a cover girl through a democratic vote. And our readers responded with fervor: The contest drew over 18 million unique visitors with more than 27 million impressions.

As the winner, Burns received a check for \$25,000, an exclusive appearance on *Maxim's* cover, and a feature spread in this month's magazine, all shot by legendary fashion photographer Gilles Bensimon. Each of the top ten runners-up will be featured on a page in a future issue of *Maxim*. By all accounts, the contest was an enormous success, and more Cover Girl contests are in the works. Not only did we crown our first democratically elected cover girl, but the contest was also for a worthy cause: Twenty-five percent of proceeds from the contest went to Homes for Wounded Warriors, a charity founded by former NFL All-Pro defensive end Jared Allen that builds handicapped-accessible homes for wounded veterans.

It almost didn't happen for Burns. At 5'6", Burns missed the height minimum for certain modeling agencies, but thankfully, after speaking with local agents, she soon discovered that her stature was not a career-breaker.

"They said height isn't everything," she says. "Even though it was a little bit restricting, I was able to do a lot of print modeling." The 21-year-old

started modeling for apparel brands when she was 16 years old. Her mom paid for a photo shoot with a local photographer, and then things started to happen. "I've kind of forgotten about wanting to be tall," she jokes.

But as time passed, she shifted her focus to a career in real estate, and modeling became a side gig. One day in August changed everything for her: Burns' mother sent her the link to the Maxim Cover Girl competition the day before it closed. She decided to give it a go and asked friends and family to spread the word.

Burns beat out thousands of gorgeous women from around the world to take the crown. A friend contacted her to let her know she had won. "I was actually in disbelief," says Burns, "because I wasn't checking the page the last day and I had a friend tell me, 'Olivia, you won.' It was so crazy, and I was so excited. I was almost crying."

Now Burns is thinking about pivoting her career into full-time modeling. And as the Maxim Cover Girl, she'll surely have ample opportunities.


One thing will stay the same, though: Burns is an accomplished equestrian and plans to continue horseback riding. She competes six to seven times a year and rides at least five days a week. She also trains horses at her mother's farm. Burns goes to the gym almost every day to strength train and do cardio exercises, but she says riding helps her maintain her toned figure.

"It's a totally different workout, and almost every time I go out there, it's a full cardio workout," she says. Burns is a self-avowed animal lover. She works part-time as a veterinary technician and has fostered approximately 65 dogs with her mother. "It's super rewarding because you get to save lives," she says.

Burns says anyone she dates has to love animals—and yes, she's single. "I do like someone who's affectionate and shows they care and has time for me," she says. "Someone that loves animals. Someone who's laid-back and chill."

She has an idea for the perfect date, too.

"I would love for someone to take me out on a boat for dinner," she reveals. "That would be a dream date. I've seen that in movies, and it looks amazing." Take note, gentlemen.



**"I USED TO JUST DREAM OF  
BEING A MODEL, BUT I FELT  
LIKE YOU HAD TO BE  
REALLY TALL TO DO IT."**

*Top, GENNY. Gold and diamond  
hoop earrings, SYDNEY EVAN.*







*Silver pants, EACH X OTHER.  
Jewelry, SYDNEY EVAN. Opposite:  
Sheer dress, ASHISH. Shoes,  
GIUSEPPE ZANOTTI.*



**"I HAD A FRIEND TELL ME,  
'OLIVIA, YOU WON.' IT WAS  
SO CRAZY, AND I WAS SO  
EXCITED. I WAS ALMOST  
CRYING."**





*Top, TOPSHOP. Opposite: Fringe choker  
and chain choker, THE M JEWELERS. Mini  
diamond hoop earrings, SYDNEY EVAN.  
For more information, see page 106.  
Makeup, April Greaves for Art Department.  
Hair, Eric Jamieson for R+Co @ Art  
Department. Nails, Yuko Wada using Dior  
Vernis for Atelier Management.*







FROM LEFT: ©SIME/ISTOCK PHOTO; TOM CRAIG/TRUNK ARCHIVE



# LONDON CALLING

*It's not dubbed the world's capital for nothing. England's most powerful city is home to the best of culture, food, drink, and menswear. There's never been a better time to experience it. Here's your insider's guide.*





# THE BEST OF SAVILE ROW

*Five essential tailors on London's most famous fashion street*

*Text by* THOMAS FREEMAN

A man's first trip to Savile Row is akin to a second baptism—a rite of passage into the world of bespoke tailoring. The process is no less exacting than it was when Henry Poole & Co. first set up shop on the unassuming London street in 1846. Tailors often require that clients sit through multiple fittings, fabrics are cut and stitched by hand for up to 12 weeks, and three-piece suits typically cost more than \$5,000. No client—not a Hollywood movie star or a member of the British nobility—is exempt from these customs.

The immediacy of a ready-to-wear lounge coat may seem more appealing (and less intimidating), but men of taste continue to make the pilgrimage to the Row, and with good reason: The result is an impeccably bespoke suit that flatters a man's build at every inch and instills in him a unique sense of confidence and stature.







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Savile Row may be just under a quarter mile long, but its history is varied and its options are many. Here, its five essential tailors:

#### **Henry Poole & Co.—No. 15 Savile Row**

The “founder of Savile Row” and the originator of the modern dinner jacket, Henry Poole still hews closely to tradition. Ready-to-wear and made-to-measure suiting is verboten in this strictly bespoke tailoring house. A modest storefront belies an impressive selection of over 6,000 fine fabrics and a small army of around 30 of the world’s best tailors toiling away in the basement. They sew a sense of history into every seam.

#### **Gieves & Hawkes—No. 1 Savile Row**

Housed in a stately white building on the corner of Savile Row and Vigo Street, Gieves & Hawkes is the first shop many passersby notice. While the tailoring house has more than 200 years of experience crafting bespoke suits, it has since incorporated ready-to-wear clothing and accessories. A diversified repertoire has not hurt business: Winston Churchill, Charlie Chaplin, Michael Jackson, and David Beckham have all been clients.

#### **Chittleborough & Morgan—No. 12 Savile Row**

London still swings in the exuberant suits of Chittleborough & Morgan, founded in 1981. Cofounders Roy Chittleborough and Joseph Morgan previously worked in the bygone tailoring house Nutters of Savile Row in the 1960s and ’70s, when it revolutionized British sensibility with broad lapels, high-waisted trousers, and eccentric designs. Chittleborough & Morgan is for men who aspire to dress like John Lennon rather than Beau Brummell.

#### **Richard James—No. 29 Savile Row**

Another wave of modernization hit in 1992, when tailor Richard James introduced slimmer silhouettes and brighter colors to the Row. His neighbors gave him a lukewarm welcome at the start, but James has since been credited with revitalizing British tailoring. His shop on Savile Row was fully refurbished in 2013, and the glass and steel storefront stands apart from its stark brick surroundings.

#### **Cad & The Dandy—No. 13 Savile Row**

The youngest tailor on Savile Row, Cad & The Dandy, generally offers its most attainable prices. In fact, a fully handmade suit starts at just over \$1,300. Founded in 2008 by two laid-off London bankers, Cad & The Dandy is celebrated for the quality of its fabrics, its vast customization options, and an utter lack of pretense. It may be a controversial choice among tailoring purists, but its business is now the largest on Savile Row.



CLOCKWISE FROM TOP: KIRSTY MCLAREN/ALAMY STOCK PHOTO; CHRIS RATCLIFFE/BLOOMBERG VIA GETTY IMAGES; WENN LTD/ALAMY STOCK PHOTO  
 OPPOSITE: CLOCKWISE FROM TOP LEFT: MARC ZAKIAN/ALAMY STOCK PHOTO; DAN KITWOOD/GETTY IMAGES; ADRIAN LOUIRE/ALAMY STOCK PHOTO



*Henry Poole & Co. was the first tailor to set up shop on the Row in 1846. A wave of modernisation occurred in the 1990s, with the arrival of younger tailors like Richard James.*



# CULTURAL RICHES

*Music, museums, design, and more—save time to explore the artistic side of England's capital*



*Text by* WILLIAM RALSTON

## **The Hill Garden and Pergola**

If the pace of the city becomes too harried, you can head over to Hampstead Heath for some fresh air. Wander around long enough and you'll discover this beautiful Georgian arbor and terrace with expansive views across the Heath—one of London's best little secrets. Construction began in 1905 at the instruction of wealthy philanthropist Lord Leverhulme, who craved a spot to host his lavish Edwardian garden parties. Unfortunately, the pergola has faded since Leverhulme's death but the walkway, with its overgrown vines and exotic flowers, makes a great place to pass a warm summer's afternoon in the capital.

## **The Design Museum**

London's Design Museum, originally founded by Sir Terence Conran back in 1989, recently reopened in West London's Kensington. This 107,600-square-foot venue is reason alone to visit: A landmark from the 1960s, it formerly housed the Commonwealth Institute. Reformatting the space was no easy task, but the results are impressive; with its hyperbolic paraboloid roof and elegant curvature, it's a spectacular demonstration of modern engineering. The top-floor space is home to a free and permanent display, *Designer Maker User*. Featuring some of the key objects from the museum's collection, the exhibition explores the connections between the roles of designer,

*The Natural History Museum (right) is home to more than 80 million specimens spanning various segments of natural history*

FROM LEFT: PHIL POYNTER/TRUNK ARCHIVE; LONELY PLANET IMAGES/GETTY IMAGES





maker, and user. Meanwhile, there is a dynamic program of temporary exhibitions with a focus on fashion, architecture, furniture, graphics, products, transportation, and digital design.

#### **Ronnie Scott's**

Opened by British saxophonist Ronnie Scott in 1959, this nightspot, since relocated to Soho, has become a legendary jazz and blues institution. Over the years, it has hosted some of the greatest and most influential names in the world of music, including Ella Fitzgerald, Miles Davis, Dave Brubeck, and Stevie Wonder.

#### **The National Gallery**

The National Gallery houses more than 2,300 paintings, including famous works by the likes of da Vinci, Rembrandt, Gainsborough, Turner, Renoir, and Van Gogh. Although smaller than many comparable museums in Europe, the collection is considered to be one of the greatest because it represents most major traditions of Western European painting. The pictures in the collection belong to the public, and admission to see them is free.

#### **Tate Modern**

No cultural tour of London would be complete without a visit to the Tate Modern. Opened in 2000, and with a major extension added in 2016, in the former Bankside Power Station on the banks of the Thames, it's one of the most visited galleries in the world. Although the imposing building is an attraction in itself, the tremendous collection of fine modern and contemporary art from the likes of Henri Matisse, Piet Mondrian, and Andy Warhol draws people from the world over. There are more than 60,000 works on constant rotation, all of which can be viewed for no admission charge. Tickets must be purchased for some of the temporary exhibitions.

#### **The British Museum**

Established in 1753, the British Museum became the world's first national public museum. Within its four walls is an exquisitely curated collection of over eight million ancient finds and strange cultural treasures from world history—including the Rosetta Stone and stunning exhibits of Chinese ceramics and ancient mummies. Each visit will reveal something new and undiscovered, meaning you'll need to come back more than once.

#### **Victoria and Albert Museum (V&A)**

V&A is the world's most important museum of decorative art, design, and performance. It was founded in 1852 and draws its name from Prince Albert and Queen Victoria, the latter of whom laid the museum's foundation stone in her last official public engagement, in 1899. It's a wonderful collection of objects spanning more than 5,000 years, ranging from furniture, ceramics, and sculpture to paintings, posters, jewelry, glass, and fashion. Examples include a 3-D printed gun; the finest collection of Italian Renaissance sculpture outside Italy; and Tipu's Tiger, a bizarre piece of Indian furniture.

#### **Natural History Museum**

The Natural History Museum is both a world-renowned scientific research institution and another magnificent London museum. It's easy walking distance from V&A and is home to more than 80 million specimens from various segments of natural history. The collection is divided into five main collections: botany, entomology, mineralogy, paleontology, and zoology. Of particular note are the exhibitions of dinosaur skeletons, including a popular stegosaurus, and fossils as well as ornate Victorian architecture. Visitors are currently greeted by Hope, an 83-foot, 127-year-old blue whale skeleton that has been reconstructed in the entrance hall.





## CASINO ROYALE

*London's gambling establishments are worthy of 007 himself*

*Text by* KEITH GORDON

Sure, James Bond has played high-stakes hands in posh casinos from Monte Carlo to Montenegro, but there's no reason the fictional spy couldn't find the same level of extravagance in his hometown. London is famous for its gambling culture and is home to some of the most exclusive casinos in Europe. Forget Vegas' pool parties and Macau's unrelenting flood of international money; it's pure class that distinguishes London's casinos from their global competitors.

The Ritz Club evokes Gilded Age glamour with design and decor worthy of the grand ballroom of the *Titanic*. The club is a spot to see and be seen by the global elite that regularly visit its gaming tables. The true power players are provided with *salles privées*: private gaming rooms where you can win or lose millions of pounds (or the equivalent in dollars or euros or rubles) without worrying about prying eyes. Enjoy standards like roulette or blackjack, or channel your inner 007 for a round of baccarat.

Perhaps more elite is Crockfords, which takes its exclusivity seriously. This grande dame of gaming has a history dating to 1828, and while a bespoke tux isn't required for entry, it is highly recommended.

*The Ritz Club in London maintains an exclusivity and level of service tailored to the global elite*



# THE SPORTING SCENE

*With Wimbledon, the Premier League, horse races, and more, metro London is one of the world's great places to catch a game, set, and match*

Text by WILLIAM RALSTON



## RUGBY

**NatWest 6 Nations Championship** | February 3–March 17, 2018

The NatWest 6 Nations Championship is an annual international rugby competition between the national teams of England, France, Ireland, Italy, Scotland, and Wales. It is considered one of the world's most exciting rugby spectacles, given that some of the rivalries date back more than 140 years. England's home matches are played at southwest London's Twickenham, the second largest stadium in the United Kingdom, the fourth largest in Europe, and the largest dedicated rugby venue in the world. It boasts a capacity of 82,000 people, and is sure to be packed for each match.

## TENNIS

**The Championships, Wimbledon** | July 2–15, 2018

The Championships, Wimbledon, commonly known as Wimbledon (because of the village where it's held), is arguably the world's most prestigious tennis event, and also the oldest. It takes place on the grass courts of the All England Lawn Tennis and Croquet Club. As one of the four Grand Slam events on the professional tour—alongside the Australian, French, and U.S. opens—it draws the world's finest players, who battle it out in singles, doubles, mixed doubles, juniors, and wheelchair tennis. The men's and women's qualifying competition, which runs at the nearby Bank of England Sports Centre in Roehampton the week before Wimbledon, is a great opportunity to see some of today's rising stars compete for a place in the main draw.

## HORSE RACING

**Royal Ascot** | June 19–June 23, 2018

One of Britain's most iconic horse races, Royal Ascot is a highlight on the country's sporting and social calendar. It takes place for five days each year just outside London at Ascot Racecourse, one of the U.K.'s most well-known racing venues. The event is as celebrated for the fashion off the track as it is for the racing on it; it's dubbed the "most famous fashion parade in sport" for a reason. It's also an event steeped in tradition: Queen Elizabeth II has attended every Royal Meeting during her reign, often accompanied by other members of the British royal family, arriving each day by horse-drawn carriage in a processional down the center of the racecourse.

## SOCCER

**Premier League Football Matches** | August 2017–May 2018

London has many of England's leading football clubs, including five of the 20 that currently make up the Premier League division: Arsenal, Tottenham Hotspur, Chelsea, Crystal Palace, and West Ham United. It's also home to teams from lower divisions of the professional football league. The season runs from August to May, during which most matches take place on a Saturday afternoon, often kicking off at 3 p.m. local time. Other, televised games invariably take place from Friday to Monday. Tickets, though not easy to find, can sometimes be purchased through the club websites.

## SUPERCAR SPOTTING

Every year, sheiks, emirs, princes, and other elites from across the Middle East descend upon London to escape the summer heat back at home. Not only do they own some of the most exclusive real estate in the city, but they also bring their toys along with them—fleets of supercars and luxury vehicles—turning the streets of London into an expansive showcase of million-dollar rides unrivaled anywhere in the world. Über-affluent neighborhoods like Belgravia and Knightsbridge (especially near Harrods flagship store) are prime territories for spotting a gold-wrapped Pagani Huayra or a limited-edition Lamborghini Aventador in neon green. Or stop outside the May Fair Hotel, which could easily be mistaken for a supercar dealership during the summer months. —Keith Gordon





# KEEP CALM & RIDE ON

*The Bike Shed is the easygoing epicenter of London's motorcycle scene*

Text by KEITH GORDON



ALL IMAGES COURTESY OF MJ STUDIO

*The Bike Shed began as a moto-enthusiast blog in 2011; the group is planning to expand to L.A. and elsewhere in the U.S.*





Starting as a moto-enthusiast blog back in 2011, the Bike Shed ([thebikeshed.cc](http://thebikeshed.cc)) has become a cornerstone of its Shoreditch neighborhood. Founded by Anthony "Dutch" van Someren, the site began as a community of like-minded riders, customizers, and mechanics, progressed into an annual custom bike exhibition, and has developed into a motorcycle mecca, complete with a retail store, gallery, restaurant, lounge, event space, and even a barbershop. The Shed hosts raucous, sold-out gatherings for every MotoGP race and serves as a meeting spot for moto-crazed Londoners seven days a week.

"London has such a rich heritage in motorcycleing," says Ross Sharp, the Bike Shed's editor. "It seems barely a week goes by where there isn't a ride-out event, product launch, or just some form of get-together." The group is planning to expand to Los Angeles and elsewhere in the U.S., offering a welcome respite from the exclusiveness common in the motorcycle community. "To enjoy the Bike Shed, you don't have to be a member," Sharp says. "You're just as welcome turning up on a Vespa as you would on a Desmosedici or home-built custom."





# THE MASTER OF MINIMALISM

*In 2012, Ollie Dabbous' eponymous restaurant changed London dining with its no-fuss aesthetic and menu—and its five-star reviews. Now he's planning something even bigger.*

Text by TOBY SKINNER

Even in London's frenzied dining scene, few openings have ever been as buzzed about as Ollie Dabbous' first restaurant, launched in 2012 on such a tight budget that he had to bring pots and pans from home.

In a spartan, central London space that one reviewer noted looked like a car park, Dabbous' fresh, pared-back dishes had critics salivating into their sourdough-brown paper bags; the *London Evening Standard's* Fay Maschler, the hard-to-please grande dame of London restaurant critics, gave it a full five stars, something she'd done only a handful of times.

A Michelin star followed eight months later, as Dabbous was hailed as a new culinary messiah who'd appeared out of nowhere to slay stuffy fine dining with his unpretentious enterprise. Soon, it seemed every London opening was about bare concrete, bare bulbs, and minimalist small plates—which was good, because there was a five-month waiting list for Dabbous.

So, five years after being the Next Big Thing, what does a game-changing young chef do next? In Dabbous' case, the answer is to close the doors of his first restaurant as well as his second, Barnyard, the even more

MATTHEW LLOYD/CONTOUR BY GETTY IMAGES.  
OPPOSITE: COURTESY OF DABBIOUS LONDON



casual Soho restaurant he opened in 2014. He's planning to open a much bigger venture in spring 2018, with many of the same chefs and staff that worked at Dabbous, including his business partner, bartender Oskar Kinberg.

He won't confirm reports that it's set to open in a three-story, 250-seater site on Piccadilly, not far from the Ritz London hotel, but does say it will have "the soul of Dabbous. It will be like a new album from the same band—you will see a real progression, but you'll still recognize the music."

I meet Dabbous in the Soho office of his PR company. He's been busy testing dishes, and is excited about a few top-secret ingredients he's been playing with that "diners won't have seen before."

He's wearing his signature white T-shirt, with a wide neck and high-cut sleeves, and his slightly tribal necklace. His look—one reviewer compared him to Coldplay's Chris Martin—is probably the most extravagant thing about him. He doesn't do social media, likes a quiet kitchen, and claims to be impervious to all the hype. "I know what I like," he says. "I'm not bothered about how many Instagram hits I get, or where I am in the London pecking order."

A glance at Dabbous' CV gives a sense of where this puritanism comes from. His first real job after high school was at Le Manoir aux Quat'Saisons, Raymond Blanc's two-Michelin-starred institution in Oxfordshire, England. Dabbous learned the basics in this sink-or-swim environment, and went from "being totally out of my depth to becoming a valued member of the brigade."

After four years at Le Manoir, he toured some of the most progressive kitchens in Europe, from Heston Blumenthal's the Fat Duck,



also in the U.K., to Noma in Copenhagen and the Basque institution Mugaritz. "I was massively driven," he says. "While my friends were getting drunk and sleeping around, I had this almost military existence in my 20s—I'd put my knives and my bag in the car and I'd drive to the next restaurant."

When he opened Dabbous in 2012, no one had heard of him. The 31-year-old hadn't done any pop-ups, and struggled initially to find a PR firm to promote him. But he had a clear vision. "I like dishes that are about simplicity and purity; that are not too 'chef-y.' I've always liked food that tastes as much of itself as possible, and I only want to innovate if it works—there's no point creating an outrageous new dish if it doesn't taste as good as a coq au vin."

At Dabbous, the critics were wowed by simple but somehow magical combinations like peas and mint, with a puree and a granita in a tiny bowl; coddled egg, served in its shell with wild mushrooms and smoked butter; or a dessert of a frozen sorrel leaf with icing sugar that tasted like a Popsicle.

Now, though, it's time to create new iconic dishes. "Closing the restaurants I loved was strange, but it had to be done," he says. "Some

chefs want to build an empire, but I like being hands-on in the kitchen. I'd rather do less and be very happy than do more and be fairly happy."

He insists he feels no more pressure than he did the first time around. "If it didn't work then, I'd have been bankrupt and no one would have invested in me. This time, people know who I am. The real pressure comes from myself—I'm still just as hungry to create the best food I possibly can, and to do myself justice. It's about self-respect."

## i Dabbous' Best London Eats

### Dean Street Townhouse

"I'm a man of habit, and I often find myself here after shifts. It's open late, and is somehow just right without trying too hard—buzzy, full of fun people, with great cocktails, but also homely and comfortable. I'll usually order a burger from the late-night menu."

(+44 20 7434 1775;  
deanstreettownhouse.com)

### Smith & Wollensky

"People are surprised I like this quite classic steakhouse off the Strand, where the waiters are in white. But it's proper, isn't making any concessions to trends, and just knows what it is. I love the grass-fed Irish steaks, carved at the table."

(+44 20 7321 6007;  
smithandwollensky.co.uk)

### Umu

"Umu is nosebleed expensive, but it's



Dabbous

worth it for a special occasion. It was the first time I had really proper sushi and sashimi, and the purity of flavor is irrefutable."

(+44 20 7499 8881)

### Balthazar Boulangerie

"This is a classic French bakery, with pastries and sandwiches that are meticulously prepared but reasonably priced. I always want to order everything, but the ham and cheese croissants are on the money."

(+44 20 3301 1155;  
balthazarlondon.com/boulangerie)

### Lorne

"This Victoria restaurant is an unassuming neighborhood restaurant, but the food is light, delicious, and a level way above what you expect. The wine list is really good, too."

(+44 20 3327 0210;  
lornerestaurant.co.uk)



# THE AMERICAN BAR'S NEW FACE

*The Savoy hotel's iconic haunt has hired its first woman senior bartender in over 100 years*

Text by NICOLA DAVISON



As with famous people, in real life the American Bar in the Savoy is smaller than you might expect. London's oldest surviving cocktail bar—so named because it serves “American-style” mixed drinks—is a peculiar shape, curved like a pill capsule that has been pinched in the middle. Its decor is art deco futurism; the armchairs are low and the cushions are velvet. The bar itself has just four stools. The host attends to the four seated patrons, while the “dispenser” mixes up to 1,000 drinks a night.

“It’s so old,” says senior bartender Pippa Guy. “It’s not like a purpose-built new bar. But it is how it is; you have to work around it.” Other things about the American Bar are equally antiquated and unyielding. The establishment currently employs four senior bartenders. Guy, 25, is the first woman to have held the position in more than 100 years. The last and only woman to gain such seniority was Ada Coleman, creator of the Hanky-Panky cocktail, in the early 1900s.

But times are changing. In October, the American Bar topped the World’s 50 Best Bars list for the first time in its 125-plus-year history. A wholesale modernization by head bartender Erik Lorincz and manager Declan McGurk precipitated the turnaround. Their current Coast to Coast menu is organized according to British geography, with ingredients both native and quixotic. Pine liqueur and mushroom-infused Cocchi Storico Vermouth di Torino are some of the ingredients that make up the gin-based Heathland History drink (about \$24), part of the Sherwood Forest series.

Guy, who is from Oxfordshire, was hired as a server a little over two years ago. “The American Bar has always been known as a mecca for everybody in the cocktail industry,” she says. “It was quite daunting.”

The bar’s renown is due in part to its history of high-flying patronage—Winston Churchill drank there—but its head bartenders are similarly respected. In the 1930s, Harry Craddock created a number of cocktails that are still regarded as classics, including the White Lady and the Corpse Reviver No. 2. The 750 recipes in his *The Savoy Cocktail Book* are canonical. The balance between nostalgia and innovation, Guy says, can be difficult to get right: “We want to do these funky, cool drinks, but to keep it in line with the hotel and the history.”

Guy ascribes her swift ascent up the ranks to her “solid background” in drinks and an aptitude for learning. Does she feel like an outlier in a male-dominated industry? “I wouldn’t call it male-dominated,” she says. “I’d say it’s male-heavy, volume-wise.” Is she not outraged that in more than 100 years there has not been another woman working at her level? “Maybe nobody had ever gone for the position before.”

I ask Guy if she has a signature cocktail. “In the process,” she says, before pointing out that it takes time for a drink to be owned. “I’m sure when Ada Coleman was making the Hanky-Panky back in the day, she wasn’t aware that it would eventually become her signature.”

COURTESY OF THE AMERICAN BAR LONDON

*Pippa Guy (right) is just 25 and the first woman to hold the position since Ada Coleman, who created the Hanky-Panky cocktail, back in the early 1900s*







# HOW TO DRINK LIKE A LONDONER

*Saber your own Champagne bottle, craft your own gin, and shake your own martini in this great imbibing city*

Text by JAKE EMEN

Stepping out from your black cab, you arrive at **The Milestone Hotel**, a posh property at the southwestern edge of Hyde Park, and check into one of its staggering two-level master suites. Inside, a loaded DIY gin-and-tonic station has been prepared for your arrival, and you go ahead and customize a quick welcome refreshment. Then you clean up and don your finest blazer before heading for a sabrage demo—that is, how to be a total badass and slice off the cork of your Champagne bottle with a sword. Welcome to London.

Sign up for the Milestone's The Art of Sabrage experience and you can pick which bottle of bubbles you'd like—though Champagne works best because of the thickness of the bottle—and either let one of the pros handle the job for you or take matters into your own hands. You may as well get in on the fun yourself.

The sword, thankfully, should not be sharp; nor do you need to worry about the most forceful blow. The bubbles take care of most of the work for you, as Champagne bottles have “the pressure of a London bus tire,” according to the Milestone's sommelier, David Nunes. A solid strike up the neck will get the job done, lopping off the cork and part of the bottle with it, and in moments like this, it's best to remember Napoleon's belief that in victory one *deserves* Champagne, and that in defeat, one *needs* it.

In either case, if you're still thirsty you can retire to the hotel's **Stables Bar**, decked out with the classic accoutrements of an old-school London members' club: dark green and wooden accents, and trays of delicious snacks accompanying each round of evening drinks. “The bar is like an extension of your house,” says senior bartender Angelo Lo Greco. Make yourself at home, then, and enjoy one of the latest offerings from a creative range of cocktails combining big flavors with whimsical presentations. “Have you ever seen fire on ice?” Lo Greco asks—and no, he's not wondering about your *Game of Thrones* viewing patterns—before pouring flaming green chartreuse and rosemary into a stirring glass with rosemary-infused gin and Carpano Antica Formula vermouth for the Dear Rosemary cocktail.

Continue your hands-on imbibing adventures at **The Distillery** in Notting Hill. Portobello Road Gin launched the four-floor space at the end of 2016, incorporating two bars, a fully functional distillery in the basement, and on the top floor, three comfortable guest rooms. Even if you don't nab one of the rooms, you should still attend a course at **The Ginstitute**. Here you'll learn



about the history of gin while sipping on four cocktails, all before crafting your own unique batch by sampling dozens of single botanical distillates and blending together your favorites. You'll get two bottles of gin to take home—one from Portobello, one of your own—and even better, they keep your signature recipe on file, so you can always give them a call and place an order for some more.

Still, sometimes you want the hard work to be done for you, and here's where one of London's very best gifts to the world comes into play: the martini trolley. Visit **Dukes Bar** at the Dukes London hotel and witness a master class in martini wizardry from legendary barman Alessandro Palazzi.

“A martini is not a hard drink to make; it is execution, temperature, and ingredients,” Palazzi says. Easy for him to say, but watch the master in action and you'd be hard-pressed to ever witness a repeat performance. “I learned from my peers, and now it's my turn to pass it on,” he says, reflecting on his 45-year career. “I was born a bartender; I'll die a bartender.”

Dukes Bar is famous as the location where James Bond author Ian Fleming came up with Bond's famous “shaken not stirred” credo, much to the chagrin of many cocktail enthusiasts who insist that the method is incorrect. Palazzi doesn't shake or stir his martinis; he freehand pours ingredients into a frozen glass and hands it over as is, tailoring every martini to the guest's specific tastes.

Dukes isn't the only martini trolley game in town, either, so hop on over to the **Connaught Bar** at the Connaught hotel. “We try to take the fine dining concept and offer it

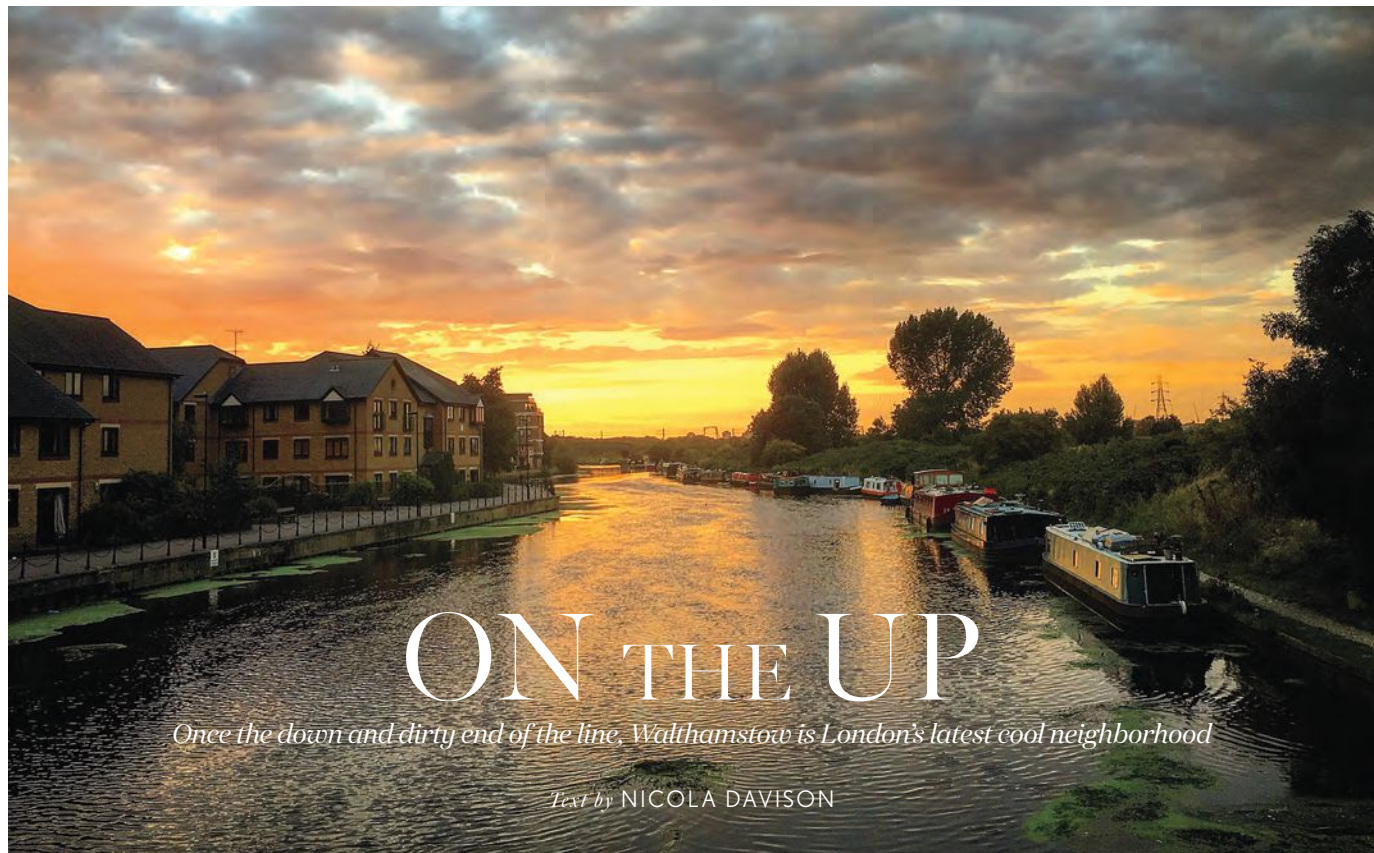
as *fine drinking*,” says Ago Perrone, the bar's director of mixology. “We turn a story into a liquid experience.” It would be easy to order any number of elaborate and inventive cocktails from the menu, but let's face it: You're here for the Connaught Martini. Key to their take is a lineup of five house-made bitters, offering a choice of cardamom, lavender, ginseng and bergamot, vanilla, or coriander seed. Once the trolley is rolled out, pick your favorite and watch in awe as your martini is poured high as if raining down from the heavens.

Beyond sensational drinks and service, the bar offers prime people-watching of the beautiful and stylish, Londoners and jet-setters alike. But don't worry—with martini in hand, you'll fit right in.

From top: *The Connaught Bar is famous for its namesake martini; at the Milestone Hotel, visitors can slice at the cork of a Champagne bottle*

FROM TOP: COURTESY OF THE CONNAUGHT BAR; COURTESY OF THE MILESTONE HOTEL. OPPOSITE: FROM TOP: MICKAEL RIVIERE/EYEM/GETTY IMAGES; ARCAID IMAGES/ALAMY STOCK PHOTO





# ON THE UP

*Once the down and dirty end of the line, Walthamstow is London's latest cool neighborhood*

*Text by* NICOLA DAVISON

"Waking up in Walthamstow" is something Londoners dread—it means to nod off on the Underground after a night out only to revive at the line's end. Until recently, it seemed there was little reason to venture the nearly seven miles from the city center to the far-flung district in the northeast. But in the past half decade, Walthamstow has undergone a spectacular renaissance. Greatly diminished are the drugs and drunks, in are the art spaces and artisanal distilleries. As local resident Marcus Bracey put it: "It's on the up."

If surging property prices are a measure, then Walthamstow is up there with the South London district of Peckham in terms of cachet. Both areas have seen average prices rise by around 130 percent in the past eight years, outpacing the city center. While there are fewer bargains to be found than before, the price of an average flat in Walthamstow is still about \$221,000 cheaper than the average property in neighboring Hackney. As such, it has attracted a wave of first-time buyers and young professionals, many of them in creative industries. They, in turn, have precipitated a raft of recent businesses, including Sodo, a sourdough pizza café, the distillery Mother's Ruin, and a glitzy arts space in a former cinema called Mirth, Marvel and Maud.

London is described as a city of villages, and this is especially true of Walthamstow, which was only subsumed into Greater London in 1965. The first commonly accepted record of "Wilcumbestowe" is from around 1075; the name probably comes from the Old English *wilcuma* (welcoming) and *stow* (holy place). Until the 19th century, the area was predominantly rural, and the feel of the historic Village—a protected area of pedestrian streets, quaint cottages, and Victorian-era pubs—bucolic. By the mid-20th

century, Walthamstow had absorbed East End Cockneys, as well as a succession of immigrants. Today the main street is home to pawnbrokers, Polish supermarkets, and Chinese takeout alongside such icons as L. Manze, a traditional eel, pie, and mash shop, established in 1929.

About ten minutes' walk from High Street, the William Morris Gallery occupies the early home of the socialist reformer and pioneer of the Arts & Crafts movement, William Morris (1834–1896). A response to rampant industrialization, the movement emphasized careful design and the preservation of traditional craftsmanship.

Something of Morris' "maker" ethos lives on in Walthamstow, particularly in the industrial estates flanking Blackhorse Road. "Something interesting is happening here," says local businessman Han Ates. "Walthamstow council realized that the creative people make the neighborhood interesting. The area is special because [the council] wants to protect the creative industries."

In 2016, Ates cofounded Blackhorse Lane Ateliers, a "slow fashion" denim label in a 1920s warehouse. It takes one of the company's in-house makers four and a half hours to finish a pair of jeans (a pair of Levi's, Ates points out, is sewn in under five minutes). The warehouse also houses artists, sculptors,

weavers, dye specialists, and art restorers; next door is a thriving metal and wood workshop.

Nearby, Bracey's business specializes in the production of neon signage and art. An Aladdin's cave of blazing rainbow neon, God's Own Junkyard was founded by his father and handed down through generations. "I was born and bred in Walthamstow. My dad was born in Walthamstow," Bracey says. "I love it, but it's always needed that change, that little kick, and finally it's here."



*Joining traditional shops like L. Manze, an eel, pie, and mash joint, are art spaces and an artisanal distillery*





MATTHEW LLOYD/CONTOUR BY GETTY IMAGES. OPPOSITE: LEO MASON/CORBIS VIA GETTY IMAGES



# TEARING UP THE COUNTRYSIDE

*Text by* KEITH GORDON



Most of the time, the Goodwood Estate is a working estate, complete with an organic meat and dairy farm. But once a year the private grounds are transformed into a raceway for the Festival of Speed, known around the globe colloquially as simply Goodwood. What began as a small gathering of motoring enthusiasts in 1993 has transformed into a “garden party for the gods,” featuring automotive masterpieces both current and classic.

The main event is the Hillclimb, a narrow, winding 1.16-mile course confined by hay bales, cattle fencing, and crowds that line the route. Everything from vintage Mercedes-Benz models pattering along at a few miles an hour to the newest speed demons from the Koenigsegg, Ferrari, and Le Mans racing teams participate in the Hillclimb. A McLaren Formula 1 car driven by Nick Heidfeld still holds the record of 41.6 seconds, but in recent years, the current king of the Hillclimb is Kenny Bräck, who finished the climb in 47.07 seconds in a McLaren P1 LM.

*Charles Gordon-Lennox, 11th Duke of Richmond, founded the Festival of Speed in 1993. Above: The Goodwood Revival, a separate three-day event, focuses on classic vehicles and racecars from the circuit's original era, 1948–1966.*







Opposite: The Festival of Speed includes racing, special events, and exhibitions that cover the entire automotive and motorcycle spectrum. Goodwood draws celebrities and regular motoring enthusiasts, hypercars and daily drivers, one-of-a-kind classics and the newest releases from the world's top racing teams and supercar manufacturers. This page: Sculptural work by artist Gerry Judah has served as a centerpiece for the festival, including The Five Ages of Ecclestone, 2017's enormous homage to former F1 boss Bernie Ecclestone.

JASON HEDGES/BARCOFT IMAGES/BARCOFT MEDIA VIA GETTY IMAGES, OPPOSITE: EWAN MCGREGOR/WENN LTD/  
ALAMY STOCK PHOTO; #26 GREEN CAR: OLIVER DIXON/ALAMY STOCK PHOTO, ALL OTHER IMAGES BY GETTY IMAGES







*Akio Toyoda, president of Toyota Motor Corporation, is a die-hard racing fan, even competing under a pseudonym at prestigious races like the ADAC 24 Hours Nürburgring*



AUTO



# THE LEXUS EVOLUTION

*How an automaker known for comfort and luxury became a performance powerhouse*

*Text by* KEITH GORDON



It was a peaceful day in the German countryside in the late summer of 2011, with birds chirping in the trees overhead and only a muted, rumbling whir in the distance. At the Nürburgring, the mecca of automotive testing and development, all was calm. But what began as a distant rumble soon edged closer and turned into the sharp-pitched shriek of a high-revving Formula 1 racecar approaching at speed.

As the thunder finally peaked and the car crested the ridge, streaking toward the final set of turns on the notoriously difficult—and dangerous—race track, it became clear this was no routine run: The car set the record for a production vehicle, clocking in at an astounding seven minutes and 14 seconds. In a twist, this wasn't a Formula 1 car, or a specialized Ferrari stripped down for track days. Instead, it was a Lexus LFA, the crowning glory for the design team, which had set out to reshape what people thought of when they heard the brand's name.

Performance of this kind is not what most observers would expect from a Lexus, a company known for luxury, comfort, and reliability, if not necessarily excitement. Automotive journalist and *Top Gear* host Jeremy Clarkson once described the experience behind the wheel of a Lexus as similar to "sitting in a bucket of warm wallpaper paste, reading a Jane Austen novel."

Brian Bolain, Lexus' general manager of product and consumer marketing, who was with Lexus at its conception and rejoined the company again in 2005, doesn't dispute this appraisal. "Lexus, for years, has been known for being very strong in customer experience, luxury, dependability, and value," Bolain says. But giant changes are under way. "As time has passed, it feels like in order to be 'tier-one luxury' in automotive, performance is now among the costs of entry. In the early years, there was no performance angle that



they were leaning on. Now, all that has changed. I would say now we recognize that one of the boxes we have to check, something at which we have to demonstrate skill, is performance."

In the mid-1980s, the Toyota Motor Corporation struggled to push into the elevated range of luxury vehicles. And while the Toyota name had become a global catchword for economy, toughness, and reliability, it couldn't catch the attention of the affluent luxury buyers the company needed for these new luxury models. While the early attempts from Lexus, the ES 250 and the LS 400, were critically well-received, performance was practically nonexistent and Lexus began earning a reputation as a comfortable car in which to ride but a boring car to drive.

This reputation, and the company's priorities, which had always eschewed performance for comfort and luxury, stuck for a decade and a half. The cars were heavy and lacked agility, leading to chronic understeer and a clear gap in performance between Lexus and its German counterparts.

Then came Akio Toyoda, the son of Shoichiro Toyoda and grandson of Toyota founder Kiichiro Toyoda (both were company presidents), who took control of Toyota in the new millennium and quickly began stamping his mark across the brand.

Toyoda is a speed freak—a racing enthusiast with high octane pumping through his veins. Even in his 60s, he's raced (under a pseudonym, Morizo) in some of the most challenging auto events in the world, like the ADAC 24 Hours Nürburgring, and has taken a hands-on approach to shaping the present and future of the luxury division of his family's empire. Now Toyota's president, Toyoda has also insisted on taking on additional roles at Lexus, namely those of chief branding officer and, most important, chief master driver.

## **i Sato-san: Q&A with the LC 500's Chief Engineer**

Few people deserve more credit for the LC 500's success than its chief engineer, Koji Sato. Appointed by Akio Toyoda to oversee the project, Sato (respectfully known as Sato-san by his colleagues) managed to perform seemingly impossible tasks: He increased performance without sacrificing comfort, and created both a grand tourer and a supercar in a single design. The automotive magician explains how he achieved these contrary goals and helped usher the brand into a new era.

**What are you and your team most proud of when it comes to the LC 500?**

The incredible driving dynamics. The LC 500 provides sharper and more direct handling without compromising the ride comfort and elegance that have defined Lexus.

**How do you get agility and handling out of a car that isn't especially light?**

That's the result of pursuing the inertia moment [a scientific calculation of the exact torque needed for desired acceleration], creating a lower center of gravity, and making the central

gravity point of the whole vehicle as close to the hip point of the driver as possible. This is due to the GA-L platform, which is one of our most important platform achievements.

**Was it challenging to get two different ride types, luxury and performance, out of the same car?**

Very challenging. But actually, it's not just integrating two different rides in a single vehicle, but also incorporating a third element, the distinctive design and proportion of the car. We could never have fit all three of these elements into the LC 500 if we didn't use the brand-new GA-L platform and chassis.

**How does the LC 500 continue the legacy of the LFA? Is it a direct descendant?**

What we learned about carbon fiber technology on the LFA has been applied to the LC. An example is the weight reduction obtained by developing the world's first hybrid door. By adopting carbon fiber for the inner panel and aluminum for the outer panel, we were able to

reduce the weight of each door by 51 pounds.

**What does the LC 500 mean for the future of Lexus?**

The LC shows the beginning of the next chapter for the Lexus brand in terms of both driving dynamics and design. The countless Lexus series that follow after the LC will inherit this DNA of Lexus' future, which the LC has helped create.



PREVIOUS SPREAD, FROM LEFT: TOMOHIRO OHSUMI/BLOOMBERG VIA GETTY IMAGES; COURTESY OF LEXUS; THIS SPREAD: ALL IMAGES COURTESY OF LEXUS





Toyota's arrival was timed to perfection. Unknown to much of the company, a small team of performance-crazed engineers had started a side project that would eventually become the LFA concept. A vehicle capable of competing against the global elite of supercar manufacturing, the LFA was a dream at best, a waste of resources at worst. At least until Mr. Toyoda, who at the time sat on Toyota's board of directors, put his weight behind the project. He believed that in order to change public opinion—and the company's very own DNA—a radical and bold project was necessary, and the LFA was the perfect opportunity.

The LFA showed the world what the design and engineering teams at Lexus could achieve. The car was so advanced compared to the rest of Lexus' offerings that not much of the LFA's cutting-edge technology could be directly transferred to the automaker's more affordable models. Yet with the release of the F and F Sport lines, it's clear that the LFA inspired other Lexus vehicles to raise their performance and injected a level of excitement



throughout the brand. "The LFA was a real pivot point for the Lexus brand," Bolain says. "Because it wasn't just the ways we started thinking about ourselves, but it really was the way that others on the outside started thinking about Lexus' capability. It gave people permission to think about Lexus and speak about

Lexus in a different way."

With the expansive introduction of the F category of vehicles, Lexus has achieved a new balance between the luxury that buyers demand—a foundational element of the brand—and the performance they want, and that can be found throughout the F model cars. Luckily, at this crucial moment, the company is releasing two new flagships—the LS 500 and LC 500—that will help define Lexus going forward and provide the purest examples of the new balance the brand is cultivating.

"The LS is the flagship of the Lexus brand," explains LS chief designer Koichi Suga. "More than any other model, it embodies the history and image

*Lexus' signature spindle grille is shared across the model line, including on the new LS 500, and influences the shapes and lines found throughout the rest of the car.*





## **i** Toyota 2000GT

The LFA and LC 500 are designed to change perceptions of an already famous brand. There's a historical parallel: Back in the 1960s, Lexus' parent company, Toyota, was also struggling to change global impressions of its brand. In 1965 the automaker and its production partner Yamaha introduced the 2000GT, a two-door fastback sports coupe that was a critical success and helped change the image of Japanese automakers. It could be fitted with a 2.0-liter Yamaha-designed engine that produced 150 horsepower. But the car's design was the real game changer. The 2000GT featured aluminum bodywork and a shape inspired by one of history's most beautiful cars, the Jaguar E-Type. Only 351 regular production units were produced, similar to the Italian sports cars of the age, and surviving 2000GTs are rare. Rare enough that in recent years, well-kept examples have been auctioned for seven figures.



ALL IMAGES COURTESY OF LEXUS





of Lexus and serves as a symbol for everything the brand stands for.” The LS 500 is the fifth generation of the original Lexus luxury sedan, and the first since the original, back in 1989, to be completely rebuilt from the ground up. It begins with the all-new GA-L platform, the company’s best and stiffest chassis to date, and continues with a recently developed, 3.5-liter V-6 engine built specifically for the LS, complete with two turbochargers and with an output of 416 horsepower.

But the LS is truly enhanced through a focus on the concept of *takumi*, the Japanese ideal of craftsmanship. According to Bolain: “The most skilled people that work in our factories or design offices are called takumi (artisans). Takumi simply means you are a master at whatever it is that

you do. It takes something like 60,000 hours of experience in your field to become known as a takumi within the Toyota/Lexus culture. It turns out we even have takumi drivers.”

This level of craftsmanship can be seen within the interior. A three-dimensional pleated pattern of fabric, inspired by origami, lines the doors. Special glass with delicate patterns carved into it, called kiriko cut, highlights the door handles, while takumi woodworkers slice and veneer real wood herringbone designs into exquisite mosaics. If the LS’s exterior—with its speedback rear section, elongated wheelbase, and coupe-esque shape—convey aggressiveness, the car’s interior is meant to remind riders that Lexus is still a luxury brand first.

**“THE LFA GAVE PEOPLE PERMISSION TO THINK ABOUT LEXUS IN A DIFFERENT WAY.”**







While the LS affirms Lexus' luxury bona fides, it's the LC 500 that will likely serve as the true example of the new Lexus. The sports coupe achieves a harmony of performance and comfort, serving as a symbol of the balance being cultivated across the Lexus brand and its model range. With a price starting at \$92,000, it's not cheap, but it is affordable compared to its competition. Indeed, the LC 500 competes with supercars that cost well into the six figures. For example, the Japanese coupe recently held its own in performance testing against a 2017 Aston Martin DB11, which costs more than twice as much. But the genius of the LC 500 is that for that price, you actually get what amounts to two cars—or at least, a car with multiple personalities.

The Janus of vehicles, the LC 500 has two faces. The first is the calm, tranquil facade of a traditional Lexus—smooth over bumps, posh and



ALL IMAGES COURTESY OF LEXUS

*The LF-LC Hybrid concept's aggressive lines and design features were largely retained by the production version*







luxurious within the cabin, and with a reliability uncommon among other sports cars. The other face is like the devils, pushing drivers to the edge of their limits as they shift the variable driving modes into Sport S or Sport S+ and flick the left paddle-shifter to drop a gear and spike the tachometer. The engine flexes its muscles, the suspension stiffens, and the acceleration reaches whiplash-inducing levels in the straights while the chassis provides those vicious lateral Gs in the corners. Drive the LC 500 long enough and you'll likely find a middle ground that best suits your driving style, but it's wonderful to know that each morning you can jump into an über-luxury sedan or a

high-performance supercar, all within your one-car garage.

This is a fascinating moment at Lexus, which is discovering whether it can alter its own DNA and change course without abandoning what led it to success in the first place. Much of the outcome will hinge on the LS 500 and LC 500. Bolain is proud and markedly excited about what is happening at the Japanese automaker. "It's the first time in the history of the brand that we've had two brand-new flagships at the same time," he says. "It makes it feel like Lexus is on a path, that it has some direction, that there's a vision for Lexus, undeniably, and these two cars together really spell it out."

## Proof of Concept

One of the common sources of friction between automakers and their fans is concept cars. These often eye-popping vehicles are equal parts achievements in design, feats of engineering, and the thrill of imagination. But they typically never develop beyond the prototype stage. The rare few that progress from concept to production model usually emerge unrecognizable as the bold and ingenious creations they were at the outset. This is what makes Lexus so special. Not only did the company move two incredibly well-received concepts to production, but the real-world cars that emerged looked like their inspirations and performed beyond expectations.



### LFA Concept to LFA

The LFA started back in 2000 when a group of passionate Lexus engineers began designing a supercar. After handcrafting a prototype, it took the engineers another two years to fire up the first engine, a 4.8-liter V-10, and a further two years before they could perform their first tests at the Nürburgring. In 2005 the car made its first public appearance at the North American International Auto Show in Detroit, where it received rave reviews, despite skepticism that it would ever become a production model. Fortunately, Akio Toyoda, the performance-obsessed, newly installed executive VP for Toyota's board of directors, offered his team the full backing of the company.

This support was tested when the team decided to scrap the original aluminum chassis and replace it with one sculpted from exotic carbon fiber. Three more years of struggles plagued development, but in 2008 the team was able to race a version of the LFA at the 24 Hours Nürburgring, and the following year the company announced that the LFA would indeed enter production. The year 2010 proved seminal for the project, as the racing prototype won its class at 24 Hours Nürburgring in May and the first production LFA, shockingly similar to the original concept car, rolled out of the factory in December.

Less than a year later, a Nürburgring limited-edition LFA set a record at its namesake track, confirming that the Lexus team had created a truly world-class supercar. By the time the last of the 500 LFAs were produced in late 2012, the project had taken more than a decade. But it was well worth the wait.



### LF-LC Concept to LC 500

Around the same time Lexus was crafting the last of the 500 LFAs, the company debuted something special at the 2012 North American International Auto Show in Detroit. The LF-LC was a sports coupe concept, but a traditional one, conceived without any intention to develop it further. It lacked the watered-down components that, for many concepts, can hint at a potential future production version. The LF-LC was over-the-top and extreme—in design, in engineering, and certainly in performance. It seemed an unlikely candidate for a production car.

But four years later, Lexus did it again. The car returned to Detroit, this time as the LC 500. It had retained many of the boldest and most eye-catching aspects of the LF-LC, including the dramatic body shape, aggressive interior styling, and a powertrain worthy of its older brother, the LFA.

Crafted with help from Yamaha, the 5-liter naturally aspirated V-8 is a marvel, as potent at low rpms as it is at the top of its range. When the engine nears its 7,300 rpm redline, the exhaust sound resembles that of a Formula 1 racecar, due in part to a variable Active Exhaust system, and the 10-speed transmission allows the LC 500 to go from zero to 60 mph in under 4.5 seconds. While the engineers cut weight wherever possible using advanced materials, the car still weighs more than two tons, not ideal for an agile sports car. So the Lexus team used an "inertia spec" formula to move as much of the mass as possible to the midsection and bottom to improve the car's center of gravity and place it close to the driver's hip, maximizing the experience behind the wheel.





*The LC 500 is built for speed, with an underbody that is almost completely smooth and an active rear spoiler, producing the immense downforce and grip needed to maintain stability at high speed*



# MY GRANDFATHER'S JACKET

*How Golden Bear Sportswear's letterman jacket became an American icon*

*Text by* ETHAN PECK *Photographed by* LISA ROSE



I knew I had seen a photo of him in a letterman sweater somewhere, and I found it online with a simple search. He must have been 19 or 20 years old then, smiling, California sunshine chiseling his lean face with steely shadows. He rowed for UC Berkeley before acting, before he had my father.

Framed on the wall of my father's office are two images: one of my dad baring his teeth, pinning his opponent to win a high school wrestling league championship; the second, a photo of his brother, my uncle Johnny, capturing the moment he won a Southern California CIF 880-yard final at a high school track meet. Like my grandfather, they were both accomplished lettermen.

Lettering is an American ritual in which an athlete is recognized for performing at the varsity level of a given sport. It's a mark of prestige. But even beyond lettering, my grandfather was quintessentially American.



*Ethan Peck models Golden Bear's signature letterman jacket. Inset: Gregory Peck as a member of the crew team at UC Berkeley.*





He stood for progressive ideas at a time when the cultural changes he fought for were unpopular. He persisted beyond his lifetime in films like *To Kill a Mockingbird* and *Gentleman's Agreement*. Through his on-screen embodiment of the tenets of equality and inclusiveness, he became an American icon. He became Gregory Peck. In some ways, he personified the values a varsity jacket stood for.

Golden Bear Sportswear (GBS) has been producing jackets out of San Francisco for close to 100 years. Dating to at least the 1930s, the letterman jacket developed into its current incarnation: the leather-sleeved, wool-bodied varsity jacket that is now an icon of Americana.

U.S. presidents, celebrities, and professional athletes have all worn GBS jackets. There's Bill Clinton walking across a green lawn, Kate Upton stepping out on the town, and Joe Montana in a vintage advertisement—all of them draped in Golden Bear Sportswear. The company has also collaborated with Mr Porter, Taylor Stitch, and currently, Rag & Bone.

Recently, I visited Golden Bear's factory on Potrero Hill in San Francisco. I came to see with my own eyes the relic enterprise that continues to generate an undying icon. The factory seems almost out of place in a major American metropolis. I meander through the factory floor with Matt Ehlen, GBS' current owner and general manager, abutted by long tables of wool and leather scraps, swatches, vintage tools.

We pass the master leather cutter, who has been with the company since 1987. The average tenure of the master seamstresses and other factory workers is 20 years. "A lot of this can be done by machines," Ehlen says, "but we still do it by hand."

There's a certain endearing nostalgia about the factory. We pass the company archive, which hangs on racks three levels above the flood of florescent light on the workshop floor. While there are a variety of coats and styles from decades past, the varsity jacket stands out. "There's not been an example of this style appearing before the ones produced by this company," Ehlen says. The varsity jacket style has outlasted multiple owners and factory staff. In the archive are battered ancient pieces, a row preserving a production run for David Letterman and his *Late Show*, and samples made for sporting institutions nationwide.

GBS was founded in 1922 by Sam Slater, a man about whom little is known, who set up the company's first factory in the South of Market neighborhood of San Francisco. Slater and GBS helped define the economic phrase *durable good*. Often, the well-made GBS jackets from the '40s, '50s, '60s, and onward can be found on secondhand markets like eBay and Craigslist. Slater founded the company and wanted his son, an athlete at UC Berkeley, to get in the business; the university's mascot provided the inspiration for company's name. The letterman jackets are the perfect antidote to the chilly Bay Area weather.

Ehlen was an accountant for the company years before he made a successful bid, taking the helm in January 2017. In San Francisco, the garment industry is basically disappearing, facing the huge headwinds of high real estate prices and mass-produced, outsourced competition. Ehlen says that when it comes to other brands that outsource their production, the technical aspects of garment making can be divorced from design. But at Golden Bear, production occurs adjacent to the brainstorming. Designers are constantly using new fabrics, materials, and colors to subtly reinvent the varsity jacket style in a rare vestige of American vertical integration.



Before I went up to 200 Potrero Avenue, I had received an email from Ehlen. Someone had sent him a GBS piece, perhaps from the '60s, all mocha suede with cowboy fringe along its back. At the end of his email, Ehlen offered: "What's old becomes new."

I thought of my grandfather, before he became Gregory Peck. I thought of my father and my uncle, all of them icons of mine. I'm grateful to be reminded of them, and proud to embrace what they stand for. Some things are worth holding on to.









PORTFOLIO

# RARE TALENT

*Daniella Midenge is a star in front of and behind the lens*



*Text by KEITH GORDON Photographed by DANIELLA MIDENGE*





*Tatiana, The Maldives, 2015.*  
Opposite page: *Lena and Frida, Tulum, Mexico, 2017.*





**D**aniella Midenge is not your typical photographer. She's also not your typical model. In fact, Midenge isn't your typical anything. "I don't believe in titles," explains the striking Swede. "I'm not a photographer or a model. I am a lover of multiple things."

The renaissance woman took an unusual path to the heights of the photography industry. She began as an art restorer and a hair and makeup stylist (a role she still performs at her own shoots) and never imagined a career in photography. "I thought I'd be a painter or a director," she says. "Maybe I still will."

Midenge tried modeling as a young woman, but as she points out, "everyone doesn't blossom at 15." It would be years before she went in front of the camera again as a model; instead she built a career behind the lens, as a photographer working for a wide array of clients.

It was a freak occurrence that led to her dual-career path of photography and modeling. After a photo shoot, her assistant suggested they take

advantage of the studio space and shoot a test. When the magazine client, *Elle*, saw the photos, and Midenge as the model, they rewarded her with an appearance on their cover.

In an industry dominated by male photographers, Midenge offers a different perspective, and not just that of a woman: She has a unique artistic eye as well. Going into shoots, she says, "there is always an idea, feel, and mood, sense of energy, color direction, theme, or even a set location prepared. But then it unfolds. I don't like to hold onto something just because. In fact, I'm not a big fan of detailed plans at all."

Fashion is an industry that still seems to prefer women to be in front of the camera. Midenge is part of a generation working to change that, but she doesn't expect any favors. "Women and men should be where their talent lives. I wouldn't encourage a female assistant more than a male if he has got what it takes."

She adds, "I don't know why it has been a male-dominated job...But I see a lot of great female photographers taking over, and it's a delight to be a part of it."







*Self-portrait, Castello Ruspoli, Italy, 2017.*  
*Opposite page: Tiger, Petit Ermitage Studio, L.A., 2017.*









From top: *Self-portrait, Todos Santos, Mexico, 2017;*  
*Jenna, Swartberg Pass, South Africa, 2014*





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*Self-portrait, Paris, 2013*











## YACHTS

# HINCKLEY GOES ELECTRIC

*America's most exclusive yacht builder sails into the future*

*Text by* JARED PAUL STERN



**T**he late American banker and billionaire philanthropist David Rockefeller had an opinion on everything, and on the subject of yachts, he was a Hinckley man through and through. “As any sailor will tell you, most of the pleasure of sailing is in the quality of the boat,” Rockefeller once said, referring to his love of Hinckleys.

Maker of some of the most coveted boats in the world, Hinckley has been plying its trade on the coast of Maine since 1928. Although known for its stately crafts, which are a mainstay of traditional American sailing, the company recently announced the debut of Dasher, the first fully electric luxury yacht of its kind. For the 28.6-foot craft, priced at upwards of half a million dollars, Hinckley developed a new material dubbed Artisanal Teak, which mimics the appearance of varnished wood, but is half the weight and needs much less maintenance.

Much like a limited-edition Ferrari, there is typically a waiting list to purchase a hand-built Hinckley yacht, but the company insists that Dasher will be on the water by midsummer. The Dasher features 3-D printed titanium hardware and console details as well as twin 80-horsepower,

all-electric motors powered by BMW i3 batteries. Peter O’Connell, the Hinckley Company’s president and CEO, says the boat is part of the historic pursuit of new tools and technologies at the company, which pioneered the use of fiberglass and jet drives for pleasure craft.


“Two years ago, we pulled together participants from the America’s Cup, designers, and engineers into a meeting to discuss what the future of yachting looks like,” O’Connell says. The result was Dasher. “With our long heritage and tradition of innovation, our customers expect a Hinckley experience, a rich, simple experience that begins with buying a boat, then taking it out cruising for a couple of days.” The Dasher runs whisper-silent and can recharge at the dock in less than four hours. It also features a “social” console with touchscreen controls and a retractable windshield, which means the captain isn’t cut off from his guests.

“While it would work well as a superyacht tender, Dasher is mainly designed for the casual boater to use as an everyday runabout,” says O’Connell, who describes the Dasher as “the ultimate yacht for entertaining.” You don’t need to be a Rockefeller to appreciate that.



COURTESY OF HINCKLEY YACHTS





*The Dasher features 3-D printed titanium hardware and console details, and twin 80-horsepower, all-electric motors*







# WILD ONE

*How Philipp Plein is transforming the idea of luxury with his irreverent designs*

*Text by PRIYA RAO*



INSET: VENTURELLI/WIRE IMAGE/GETTY IMAGES. ALL OTHER IMAGES COURTESY OF PHILIPP PLEIN

Philipp Plein likes to push the envelope. First there are his clothes: For spring, the designer trotted out bomber jackets imprinted with ferocious tiger heads, navy sweatpants set ablaze with flames, and denim ripped and torn so many times it's surprising the jeans were able to stay on his models at all. And then there are his runway shows: This past season, front-row guests were treated to a twisted *Grease*-Evel Knievel mash-up, with songs like "Summer Nights" blasting loudly overhead as motorcycles, Ferraris, and monster trucks screeched by. Vogue.com christened Plein "the Donald Trump of fashion designers."

But the 39-year-old, Munich-born Plein doesn't consider comments like that insulting. Describing his last collection, he says with a figurative shrug, "We always do a certain kind of luxury 'tacky.' You can call it street couture."

Clearly, Plein is playing by his own rules. "We are who we are," he says of his Swarovski crystal-bedecked offerings. "We're not trying to be anyone else. We don't try to be cool." Cool is an elusive concept for most



designers, and especially for Plein, who originally had no interest in fashion at all. In fact, he remembers his mother dressing him until he was a teenager, when he started experimenting with conservative boarding school attire, like chinos and polo shirts. He kept that aesthetic until he started his own furniture design business at age 20. "I looked more like a banker," he says. "I was always wearing a suit and tie."

Nowadays, Plein sports a small faux hawk and a salt-and-pepper beard; he's heavily tattooed and is known for his signature skinny sweats. (His furniture line, for its part, still carries the minimal aesthetic he grew up with.) He got his first break in fashion with accessories made from the remnants of extra leather used in his chairs. "We ended up only using the good pieces of the skin to cover the furniture, so we started doing wallets and small leather goods just for fun," he says. "It caught the attention of some people, and that was the first step into fashion."



Plein fell in love with fashion precisely because of how different it was from interiors. "Furniture design is about timeless pieces: You pick up an *Architectural Digest* from 20, 30 years ago and you would not even realize that the magazine is that old. People still live the same, but fashion you get to start from scratch." He goes as far as to say that his over-the-top runway shows are like "happy funerals." "People look at me with big eyes and say, 'What the fuck do you mean?' But the second the show is over, I have to start working again on a new collection," he says.

Plein credits his 600-person team—70 percent of whom are under 35 years old—for keeping him continuously amped. "It's important to take this energy from your people," he says. He likens his design process to that of a woman who is slowly but surely aging, saying, "They have to find ways to stay young and attractive."

Luckily for Plein, he has an intuitive sense of what works. His brand is now a \$300 million company with 200 stores worldwide and without a single outside investor. (The designer is quick to emphasize



that he "didn't start with rich parents," if that's what you're thinking.) Though he does \$30 million in online sales, Plein is hell-bent on keeping his retail footprint firm, despite the closing of brick-and-mortar stores worldwide. "You don't want to buy a \$30,000 leather crocodile bag or a \$45,000 fur jacket online, without having it in your hands and trying it on," he says. "People like the whole experience of trying on clothes, especially when it comes to luxury."

What Plein is banking on next are two lines that are relatively new for the firm: his athletic Sport and Billionaire lines. It's not been lost on the designer that people are living increasingly casual lives and want their clothes to reflect that. Asked what company he wants to emulate after 15 years in business, Plein quickly answers, "Nike. Nike is the biggest fashion group in the world," he says. "They have a \$30 billion turnover and they don't sell one pair of denim. That is what I think is really exciting. We are here because people obviously like the product. People are buying the product."



Clockwise from top left: A look from the Spring/Summer 2018 Milan runway show; a special edition, hand-painted croc skin jacket; a Lamborghini on view at the Corso Venezia showroom in Milan









*Weihenmayer traverses the Khumbu Icefall on the Nepali slopes of Mount Everest. Opposite: The climber atop Aconcagua mountain in Argentina.*



# FLYING BLIND

*Diagnosed with a rare degenerative eye condition as a baby, adventurer Erik Weißenmayer—the first sightless athlete to summit Everest, among other feats—has redefined what’s possible for people with disabilities*

*Text by* BRENT CRANE



CHRIS MORRIS; OPPOSITE: DIDRIK JOHNNCK; NEXT SPREAD: MICHAEL BROWN; INSET: DIDRIK JOHNNCK; LAST SPREAD, FROM LEFT: JAMES O MARTIN; JONATHAN CHESTER

One day in January 2012, a few days into a two-week kayaking trip down the jungle-flanked Usumacinta River in southeastern Mexico, Erik Weißenmayer, a relative novice to the sport and a blind man, found himself in a bad spot. The kayak for that stretch of the rapids, a rubber model known as a “ducky,” had just been sucked into a vicious whirlpool, tacking the vessel. Hanging desperately off the side, feeling his shoes being pulled off by the vortex, Weißenmayer thought, I might die here. But he was fortunate that day; he and the ducky survived, relatively unscathed. It was another close call in a life full of them.

People say that seeing is believing, but for Weißenmayer it is something like the opposite. The American adventurer, who is totally blind, has summited the highest peak on every continent; he was the first blind person to top Everest. At 49, he has kayaked the full 277 miles of the Colorado River through the Grand Canyon; scaled the infamous nearly 3,000-foot

“Nose” route on Yosemite’s El Capitan; and completed some of the world’s most grueling endurance races. Compared to the average, sighted Joe, Weißenmayer’s feats seem downright superhuman.

When not out shattering stereotypes or penning best-selling memoirs about his exploits, he spends his time working with No Barriers USA, a nonprofit cofounded in 2003 by Mark Wellman, a record-setting paraplegic climber, and eventually involving Weißenmayer and Hugh Herr, a double-amputee climber and visionary prosthetics engineer. The group, which seeks to empower people with unique challenges through outdoor pursuits, is flourishing. For the first time, they have acquired a home base—near Fort Collins, Colorado—and are also expanding their outdoor programs, especially with wounded veterans. For Weißenmayer, the adventures never cease. On the docket for 2018 is an ice-climbing expedition in the Alps as well as a mountain bike journey along the White Rim Road in Utah’s



Canyonlands, complete with climbs up six desert rock towers.

When it comes to motivations, Weihenmayer makes it clear he is not in it for the gasps: "I try to keep it positive rather than like, 'I'll show you!'" he says, with characteristic geniality. "That doesn't take you that far." Weihenmayer's real drive, he says, is simpler: redefining what's possible.

As a baby, Weihenmayer was diagnosed with a rare degenerative eye condition called juvenile retinoschisis, an inheritable condition which causes the retinas to disintegrate over time. By 14, the Connecticut teen was fully blind. It would have been easy to fall prey to despair, but the headstrong Weihenmayer took pains to stay active—and it *was* painful. Activities became harder as his sight diminished, and as he initially spurned standard assists like canes and guides, he often fell: down stairs, on trails, in matches with the high school wrestling team.

When he was 15, Weihenmayer went rock climbing for the first time. Where the others struggled, he emerged as a natural, able to feel his way up a route like a gecko, following the chime of a small bell worn by a guide above. That freedom he felt on the wall empowered and inspired him. It left a mark: He would build a life chasing that feeling and, with some breaks and bruises, perfecting the art of sightless sport.

"He's just got this amazing sense of his own body—it's magical," says Wellman, the paraplegic climber. "He's super-motivated, really gung ho about doing things."

Yet Weihenmayer's life was, if you disregard his going blind, almost normal. After graduating from Boston College with a double major in English and communication, he landed a job as a fifth-grade teacher (Jay Leno once quipped to him, "Aren't you just spitball city?") and wrestling coach in Phoenix. Through rock climbing, he met some local mountaineers, who pushed him to do something bigger. In 1995, while still a schoolteacher and after tackling some smaller peaks, Weihenmayer summited Alaska's Denali, the highest mountain in North America. It was a torturous, "miserable" experience, but he was forever changed by the triumph. By realizing what he, a blind guy, was capable of, Weihenmayer realized the potential of all disabled individuals.



**"I TRY TO KEEP IT POSITIVE  
RATHER THAN LIKE, 'I'LL  
SHOW YOU! THAT DOESN'T  
TAKE YOU THAT FAR.'"**

*Weihenmayer began climbing at age 15 and was a natural. "He's just got this amazing sense of his own body," his collaborator Mark Wellman says.*







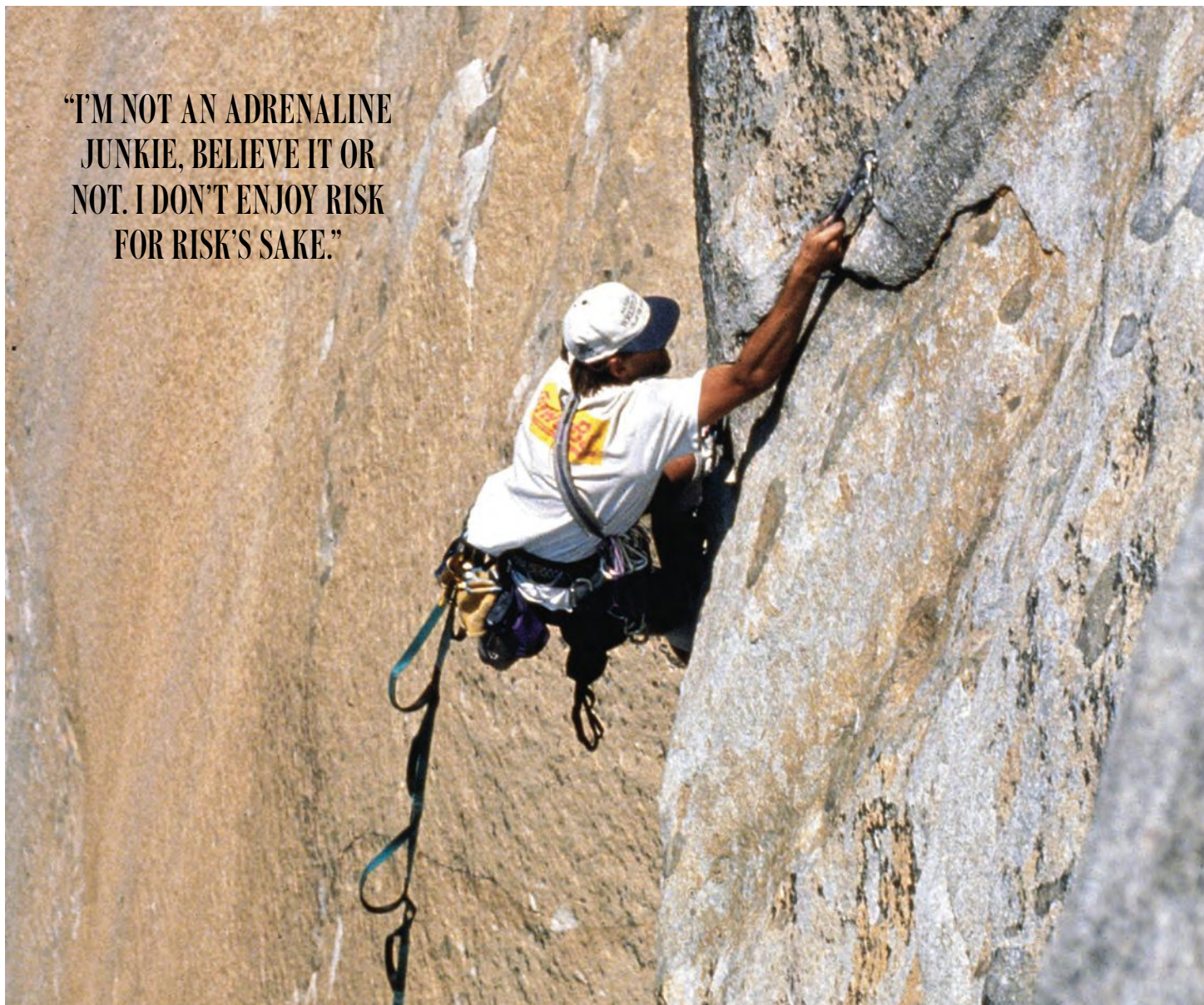




*Weihenmayer has kayaked the full 277 miles of the Colorado River through the Grand Canyon. Opposite: Conquering El Capitan in Yosemite in 1996.*



**"I'M NOT AN ADRENALINE  
JUNKIE, BELIEVE IT OR  
NOT. I DON'T ENJOY RISK  
FOR RISK'S SAKE."**



He moved on to other monsters. El Capitan in '96, Kilimanjaro in '97, a failed attempt up Aconcagua in '98 followed by a successful one in '99. Then Elbrus, Kosciuszko, Carstensz Pyramid—the list goes on.

None of it was easy. During the 2001 Everest trek, for instance, it took Weihenmayer 13 hours to navigate through the Khumbu Icefall, a treacherous section of a sprawling glacier, at an altitude of 18,000 feet. Considered the most dangerous portion of the climb, Weihenmayer had to be guided while feeling his way with trekking poles. Adding insult to injury, he suffered an ice axe to the nose when a teammate ahead slipped.

There is one thing which Weihenmayer stresses profusely: Nothing he has done he could have done solo. There is a clear and deep humility to the man, which is striking coming from someone who has accomplished so much. But it makes sense when you consider how many times he has had to ask for help. While white water kayaking, Weihenmayer relies on radio communication with a team that provides directions; in solo paragliding it is the same (he also uses a bell, hung from the tail of the glider, as a landing alert). During Colorado's infamous Leadville Trail 100 MTB mountain bike race, Weihenmayer rode tandem with a partner who told him which way to fall if they stumbled, to avoid the cliff. People often glorify going it alone, but in Weihenmayer's world recalcitrance is a fatal trait. So is recklessness.

"What doesn't motivate me is risk," he says. "I'm not an adrenaline junkie, believe it or not. I don't enjoy risk for risk's sake. I've always been pretty careful."

But in such a life, sightless or not, danger abounds. Speaking from his home in Golden, Colorado, Weihenmayer was recovering from a broken rib sustained on a recent climb in Europe. While navigating Piz Badile, a legendary north face on the Swiss-Italian border in the Alps, roped in, Weihenmayer had fallen over 20 feet down, then another 20 across in swing, banging himself up on a ledge. Still, mercifully numbed by adrenaline, he and his team completed the climb (on the way down, though, they heard news that the Swiss village where they had spent the previous day had nearly been decimated in a landslide, reported to be the largest in Switzerland in decades).

Though friends find it hard to believe, Weihenmayer foresees doing fewer big invested expeditions in coming years. He and his wife have two teenagers, Emma, a high school senior, and Arjun, a freshman, who was adopted from a Kathmandu orphanage in 2008, and he wants to spend more time with them. Weihenmayer is also a writer (as well as a prolific reader). His third book, *No Barriers: A Blind Man's Journey to Kayak the Grand Canyon*, came out in February 2017.

So even on the home front Weihenmayer keeps busy. But it is easy to hear the longing in his voice, that itching for another outing, with "the sun in my face, the wind...the rhythm of swinging my tool into the ice and hearing that *thump*." After all, it is the natural question of the adventurer: What's next?



AUTO

# THE THROWBACK

*A British automaker builds vintage vehicles for the 21st century*

*Text by* KEITH GORDON



COURTESY OF MORGAN MOTOR COMPANY





Morgan Motor Company strives to be an outlier. In fact, the company flips a metaphorical bird at its peers with eclectic designs that defy sports car norms. While the competition uses carbon fiber and composite materials invented by NASA, Morgan sticks to its classic combination of steel chassis, wood frame, and lightweight aluminum body panels, which still offers a one-of-a-kind driving experience.

Since H.F.S. Morgan founded his eponymous company with the launch of his first three-wheeler in 1909, the firm has continually improved its offerings to keep up with technological advances, while never forgetting its heritage. With Morgan's current 3 Wheeler, relaunched in 2011 and continually upgraded since, Morgan has perfected this balance: vintage style, modern performance.

Morgan's 3 Wheeler was designed for a single purpose: to squeeze as much fun into driving as possible. The 1,979-cc V-twin engine, prominently placed at the front of the car, produces 82 bhp and can accelerate to 62 mph in six seconds, delivering a top speed of 115 mph. This all with a dry weight of just 1,157 pounds. Morgan chose a five-speed Mazda transmission for its ease of use, reliability, and substantial torque across the entire rpm range.

Starting at a reasonable \$42,649, the 3 Wheeler's performance delivers far beyond its price tag. Full customization is also available for most features, from the wheels to its windshield and fine-leather interior. The 3 Wheeler's "cockpit" features aircraft-inspired instrumentation—fitting for a ride that at times can feel like it's flying.



# DYSON *ELECTRIC*

*Could British inventor Sir James Dyson's electric vehicle become the next Tesla? He's made a \$2.7 billion bet on it.*

*Text by* BILL SAPORITO

England's domestic auto industry is as moribund as the British Empire. Yes, you can still buy stylish Jaguars and hand-built Rolls-Royces, but technically speaking, none of these legendary auto badges belong to a Brit. For example: Jag and Land Rover, two of the U.K.'s automotive crown jewels, are owned by India's Tata Group conglomerate.

Sir James Dyson wants to restore England's automotive heritage. And more. The inventor of the Dyson Dual Cyclone, the bagless vacuum cleaner that brought him fame and fortune, has long been a one-man reindustrialization movement in the U.K. Which is also why he backed Brexit, the campaign to leave the European Union. "Britain needs to change, and we should have done so a long time ago," he says. "We've ignored manufacturing, we've ignored engineering, and we've ignored technology." Known for its appliances, his eponymous company recently announced that it will spend \$2.7 billion to produce an English-designed electric vehicle to compete with Tesla, Toyota, GM, BMW, and anyone else.

Going from an outfit that started with a vacuum cleaner, albeit an exquisitely designed one, to one that produces EVs seems like a stretch. But Dyson became a billionaire by defying critics who said the consumers wouldn't buy his pricey appliances. Perhaps it would help if you think of a Dyson EV as simply a very large appliance. "Dyson is now of a scale, and the technologies sufficiently advanced, that we can bring together the core technologies and areas of expertise we have developed into a single product," he tells *Maxim*. "Two and a half years ago, I started developing the car, and have so far built up a team of over 400 engineers."



*Although Dyson's eponymous company operates in about 75 countries, the ideas, he says, "originate in Wiltshire"*







Those engineers are in Wiltshire, about 100 miles east of London, where Dyson set up shop 25 years ago, having already made an innovative wheelbarrow. He would ultimately go on to build the vacuum cleaner of his dreams. "I toiled away for many years, with a small team in the coach house—the British equivalent of a garage—at my house near Bath. Being tucked away in the English countryside is quite useful," he explains. "It provides a rather beautiful backdrop, means we are close to some excellent engineering universities, and also means we are able to stay quite secretive about what we're doing. That is very important."

Dyson now operates in about 75 countries and has nearly 3,500 engineers in-house. In 2016, the company earned about \$850 million in operating profits on sales of about \$3.4 billion, an increase of 45 percent over the prior year, in part because Chinese consumers are now latching on to Dyson. "But the ideas still originate in Wiltshire," he says.

Failure is not an option at Dyson; it is a requirement. The DCo1, as the Dual Cyclone is called in-house, was the culmination of 5,127 prototypes that he and a small team built as he gradually transformed the lowly vacuum cleaner into a work of appliance art. A believer in Thomas Edison's iterative process, Dyson built a culture that fails fearlessly but fruitfully.

It's a concept that has only gained more relevance, especially in Silicon Valley. "Failure can be an important and necessary step towards achieving



engineering success," he explains. "More often than not, your first idea isn't the right idea; it may even be entirely wrong and fail spectacularly. You have got to be unafraid to test it and, if necessary, eject it, scrape it out of the way, and try something else." The company says there are 200 live R&D technology projects in the works. Who knows how many will actually succeed?

James Dyson seems to have been destined for the life of disappointment and failures that nearly every great entrepreneur endures. He grew up in rural, post-World War II Norfolk, where his father taught classics at a private school. As a boy, he was pointed toward the academic path. But his father's death from cancer when James was nine knocked him off that track—and onto another. Drawing became his inner sanctum for dealing with loss, while running up Norfolk's sand dunes became an outer expression of his need to break away from any regimented life. He became an artist and a track star—perfectly useless in postwar Britain.

He found his life's work, not to mention his wife, at London's Royal College of Art, where he enrolled in 1966, a country boy with talent but little idea of what he'd do with it. At RCA he studied furniture and then moved on to interior design. His life would change when he found a mentor in Jeremy Fry, a combination industrialist and dreamer who spotted a fellow traveler in Dyson. Fry assigned his student intern an unusual task: design and then market a low-draft utility boat that came to be known as the Sea Truck. Dyson pulled it off.

A few years later, he left Fry's company emboldened with the notion that he could design and sell imaginative products. His first success was a re-imagining of the wheelbarrow, which he called the Ballbarrow. In soggy England, the wheel of a traditional wheelbarrow often sinks into the soft soil, while a lack of balance makes it clumsy to use. Dyson solved the problem by replacing the wheel with a large plastic ball that provided perfect balance and wouldn't rut your garden. At the same time, he improved the capacity by raising and squaring off the sides.

Then, the mother of invention would intervene to change everything. At the Ballbarrow factory, Dyson had a constant issue cleaning the filter of a powder-coating machine used in plastics manufacturing. He observed that saw mills solved a similar problem with sawdust through the use of a cyclone tower that employs centrifugal force to filter out the dust particles and fling them to the sides of an inverted cone. After falling down the sides, they could be easily collected in a bin at the bottom. Dyson couldn't afford to buy one of these contraptions, so he built one.

His appliance epiphany came when he realized that the same technology could be applied to the humble vacuum cleaner—that he could replace all those vacuum bags that, by design, made vacuums lose suction. It was October 1978. A mere 15 years later, Dyson Ltd., owned and operated by James Dyson, would finally be in business. In the interim, he would be turned



down by Black+Decker and screwed by would-be American and Japanese partners, his design would be mirrored by Amway, and his product declined by retailers who didn't want to take a risk on unproven devices. Finally, having secured orders and financing, the manufacturer he contracted to build the machine dropped him.

Getting the DCo1 to market was an act of extreme entrepreneurial perseverance for this artist turned product designer. As he writes in his autobiography, *Against the Odds*, even one of his own company directors rejected his bagless vacuum, telling him: "But James...your idea can't be any good. If there were a better kind of vacuum cleaner, Hoover or Electrolux would have invented it."

Dyson had to suck up failure and disappointment again and again—he was thrown out of his first company by the same dopey directors—in the face of a nearly unending series of legal, business, and manufacturing setbacks that put him close to bankruptcy several times. Nearly 15 years elapsed before he could build his own machine in his own factory. The Dual Cyclone was Edison as realized by Kafka.

But when U.K. consumers saw how utterly superior the Dual Cyclone was to their traditional Hoovers and Electroluxes, they quickly turned the man into brand. The DCo1 became a best-seller, and Dyson a symbol of British excellence. "Millions of people use contraptions daily that are hideously inefficient, waste their time, and are causing them long-term



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## “FAILURE CAN BE AN IMPORTANT AND NECESSARY STEP TOWARDS ACHIEVING ENGINEERING SUCCESS.”

damage,” he has said. “We realized that we could—and should—sort this situation out.” And so he did, adding more and varied vacuums—sticks, cordless handhelds, and robotics—as well as hair and hand dryers to his portfolio.

An EV, in his view, is a step up in size and complexity that’s well within Dyson’s capabilities. Appliances have motors and batteries; so do EVs. And his company is really good at those technologies. “Over the past almost 20 years, we have been developing new high-speed electric motors and we now make digital motors that are the fastest production electric motors in the world,” he says. “We’ve also been developing batteries, and a few years ago, we added a brilliant team of scientists at an Ann Arbor-based company called Sakti3, which has very interesting solid-state battery technology.”

He’s even inventing the inventors. With the U.K. facing a shortage of 1.8 million engineers by 2025, Dyson took matters into his own hands. “We opened the Dyson Institute of Engineering and Technology on our campus in Malmesbury,” he says. “The first cohort of undergraduate engineers have joined Dyson to work toward their engineering degree, while also gaining real-world engineering experience working on live projects.” They are both full-time students and full-time employees.

As Dyson tells it, the seeds of EVs were actually planted about 30 years ago, and are tied to exhaust filters. “In the late 1980s, I got hold of a U.S. Bureau of Mines report which linked the exhaust fumes from diesel engines to premature death in lab mice and rats. On reading this, I sent a small team to investigate whether we could make a cyclonic filter that could be fitted on a vehicle’s exhaust system to trap nasty particulates. We did significant research, developed prototypes, and met with car and truck manufacturers, but they didn’t want the extra cost or the bother of disposing of the collected soot!” Instead, we were doomed to generations of pollutants until EVs came along.

“How I wish I could have prevailed,” he laments. But based on Sir James’ long record of success, he likely will.



Left: Queen Elizabeth II presents Sir James Dyson with the insignia of members of the Order of Merit at Buckingham Palace on July 19, 2016. Above: Queen Elizabeth II visits the Dyson factory.





## COVER

*See-through jacket*, MISBHV (\$450); misbhv.com. *Erasur sunglasses*, DITA (\$550); dita.com.

## SKI

P.8: *Procline Carbon Lite boot with crampons*, ARC'TERYX (\$1,000); acteryx.com. *RX0 camera*, SONY (\$700); sony.com. *Bamboo ski helmet*, BOGNER (\$989); bogner.com. *Rocketfish OC board*, GENTEMSTICK (\$1,360); gentemstick.com. *Cobra ice tool*, BLACK DIAMOND (\$400); blackdiamondequipment.com. *Vuarnet glacier sunglasses*, GORSUCH (\$600); gorsuch.com. *Wool nuke suit*, AZTECH (\$1,895); aztechmountain.com. *Stinger crampon*, BLACK DIAMOND (\$220); blackdiamondequipment.com. *Barryvox S Avalanche transceiver*, MAMMUT (\$490); rei.com. *Connected Modular 45 watch*, TAG HEUER (\$4,100); tagheuer.com. *Ascent 30 Avabag*, ORTOVOX (\$720); ortovox.com.

## APRÈS SKI

P.10: *Gancini & dot jacquard scarf*, SALVATORE FERRAGAMO (\$340); ferragamo.com. *Jacob sunglasses*, TOM FORD (\$380); tomford.com. *Alligator and sterling silver hip flask*, JAMES DIXON & SONS (\$3,950); sirjacks.com. *Flecked wool and alpaca-blend sweater*, MONCLER (\$755); moncler.com. *Cable classic lighter*, DAVID YURMAN (\$550); davidyurman.com. *Gray fur hat*, ERMENEGILDO ZEGNA (\$1,195); zegna.us. *Buda full-brogue boot*, HEINRICH DINKELACKER (\$1,195); heinrich-dinkelacker.com. *Twenty-five-year-old blended Scotch whisky*, DEWAR'S (\$225); dewars.com.

*Chevron signet ring*, DAVID YURMAN (\$1,050); davidyurman.com. *Leather/suede cashmere-lined gloves*, BRUNELLO GUCINELLI (\$975); gorsuch.com. *Jacquard-knit socks*, ANONYMOUS ISM (\$35); mrporter.com. *Florentine duffle*, DOONEY & BOURKE (\$548); dooney.com. *Wanderfreund Black Carbon staff—single*, LEKI (\$120); rei.com.

## BLACK TIE REQUIRED

P.12: *Handkerchief*, TURNBULL & ASSER (\$95); turnbullandasser.com. *Evening shirt*, BRIONI (\$1,000); brioni.com. *Velvet tuxedo jacket*, TOM FORD (\$3,650); mrporter.com. *Velvet bow tie*, FAVOURBROOK (\$85); mrporter.com. *Cuff links*, TRIANON (\$2,875); mrporter.com. *Fragrance*, BYREDO (\$150); byredo.com. *Metal money clip*, CARTIER (\$215); cartier.com. *Calatrava watch*, PATEK PHILIPPE (\$19,160); patek.com. *Trousers*, KINGSMAN (\$650); mrporter.com. *Black patent evening shoes*, SHOEPASSION.COM (\$325); shoepassion.com. *The Night Before BAFTA book*, ASSOULINE (\$50); assouline.com.

## FASHIONABLY ON TIME

P.14: *Glaze watch*, VERSACE (price upon request); versace.com. *Navigator stainless steel chronograph watch*, HUGO BOSS (\$395); hugoboss.com. *Voyager GMT 41.5 watch*, LOUIS VUITTON (\$16,500); louisvuitton.com. *Lexington blue-tone watch*, MICHAEL KORS (\$206); michaelkors.com. *Men's watch*, SALVATORE FERRAGAMO (\$1,395); ferragamo.com.

## RISE &amp; SHINE

P.16: *Activated charcoal powder*, LIBEREX (\$7); amazon.com. *Royal toothpaste*, MARVIS (\$15); dermstore.com. *Restoring balm*, BEVEL (\$15); getbevel.com. *Safety razor*, HONOUR (\$95); honouressentials.com. *Shave cream in steel canister*, HONOUR (\$125); honouressentials.com. *Mouthwash*, OLAS (\$16); olas-oralcare.com. *DiamondClean electric toothbrush*, PHILIPS SONICARE (\$219); philips.com.

## OLIVIA BURNS

P.34: *Leather biker holy life jacket*, PHILIPP PLEIN (\$9,000); plein.com. *501 taper jeans*, LEVI'S (\$65); levi.com. P.36: *Beaded leather woven cape with cornely embroideries*, GENNY (price upon request); genny.com. *Large pavé fringe hoops*, SYDNEY EVAN (\$2,640); sydneyevan.com. P.38: *Silver pants*, EACH X OTHER (\$929); each-other.com. *22" pavé fringe necklace* (\$2,160) and *Eiffel Tower charm necklace* (\$980), SYDNEY EVAN; sydneyevan.com. P.39: *Sheer Salem dress*, ASHISH (\$3,114); ashish.co.uk. *Harmony metallic three-strap sandal*, GIUSEPPE ZANOTTI (\$845); giuseppezanotti.com. P.40: *Metal yarn split-sleeve top*, TOPSHOP (\$80); topshop.com. P.41: *Fringe choker* (\$70) and *Blush chain choker* (\$60), THE M JEWELERS; themjewelersny.com. *Mini diamond hoop earrings*, SYDNEY EVAN (\$2,445); sydneyevan.com.

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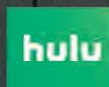
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